PETERSON UKULELE METHOD

by

J. KALANI PETERSON

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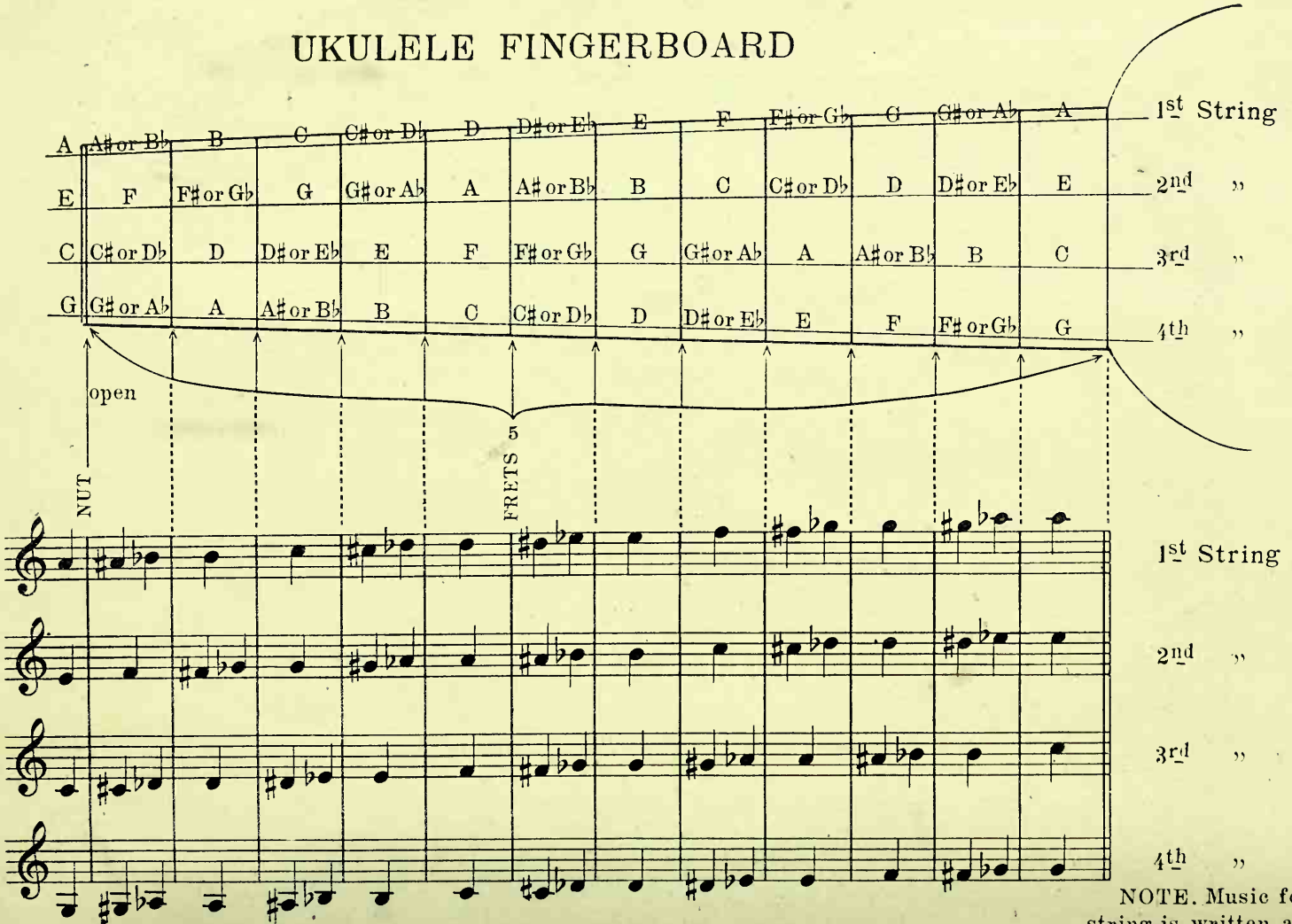
J. KALANI PETERSON

UKULELE FINGERBOARD


A A♯or B♭ B C C♯or D♭ D D♯or E♭ E F F♯or G♭ G G♯or A♭ A
E F F♯or G♭ G G♯or A♭ A A♯or B♭ B C C♯or D♭ D D♯or E♭ E
C C♯or D♭ D D♯or E♭ E F F♯or G♭ G G♯or A♭ A A♯or B♭ B C
G G♯or A♭ A A♯or B♭ B C C♯or D♭ D D♯or E♭ E F F♯or G♭ G
1st String
2nd ,,
3rd ,,
4th ,,
open
NUT
5
FRETS
1st String
2nd ,,
3rd ,,
4th ,,

This Diagram shows all the tones which can be produced on the Ukulele.

NOTE. Music for the 4th string is written an octave lower than string is tuned.

PETERSON UKULELE METHOD

By

PROF. J. KALANI PETERSON

PRICE FIFTY CENTS

IRVING BERLIN, INC
1607 BROADWAY
NEW YORK

J. Kalani Peterson is without a doubt the greatest authority on Hawaiian instruments in the country today. He is famous for his marvelous writings on these instruments and in editing and compiling this self-instructor for the ukulele, he has practically given the best that is in him, and we know that the student will be more than glad to receive his latest and best work.

The Publisher

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PREFACE

In compiling this work I have accomplished something absolutely new and original in the method of self-instruction for the ukulele. It is universally known among those connected with the musical profession that methods previously published claiming to be self-instructing prove, upon examination, to be only mere guides to the beginner. Too often a student will find it necessary to obtain the personal aid of one well versed in ukulele playing in order to be able to fully comprehend and satisfactorily understand other methods.

This method being so complete and accurate not only teaches art of ukulele playing, but, also the rudiments of music itself as well.

The attention of the student is respectfully invited to the fact that Professor Peterson will be more than glad to hear from his students in regard to his newest work.

J. KALANI PETERSON

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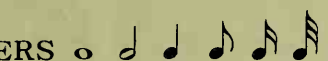
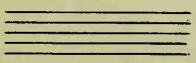
Rudiments of Music

In order to play any musical instrument properly, it is important that the student be familiar with the rudiments of music itself which are briefly explained below.

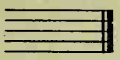
THE CHARACTERS  are called notes and indicate the pitch and time duration of all musical sounds.

Notes are named from the first seven letters of the alphabet: A. B. C. D. E. F. G. and are written in the spaces and on the lines of the Staff.

The Staff consists of five horizontal lines (viz.) 

Extra lines added below or above the Staff are called ledger lines.

The vertical line through the Staff is called a Bar.

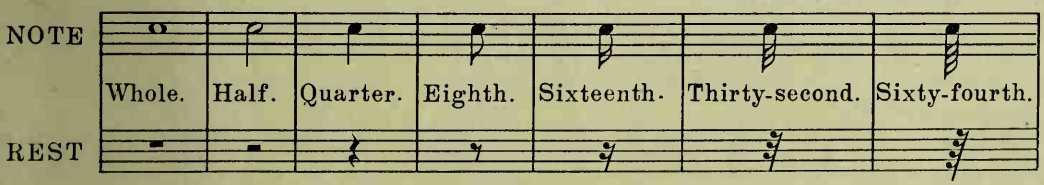
The double Bar shows the end of a strain. 

The double dot before a double bar means that the whole movement from the preceeding double Bar is to be played again.

Placed over a note means that the tone of the note may be held as long as the performer wishes.

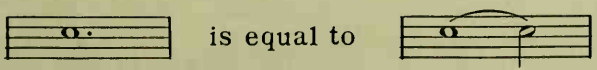
There are as many different kinds of Rests as there are notes. The Rest indicates that the performer should remain silent for the exact time which should be given to the note represented by the Rest.

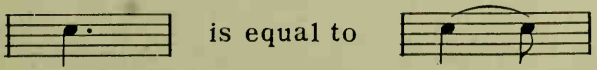
Table showing relative time value of Notes and Rests.



Each Note or Rest shown above is twice the length of the succeeding.

A dot placed after a note increases its value one half.





When two dots are placed after a note, the second dot adds half the value of the first.

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THE SHARP ♯ placed before a note indicates the note should be played one semitone, or one fret higher.

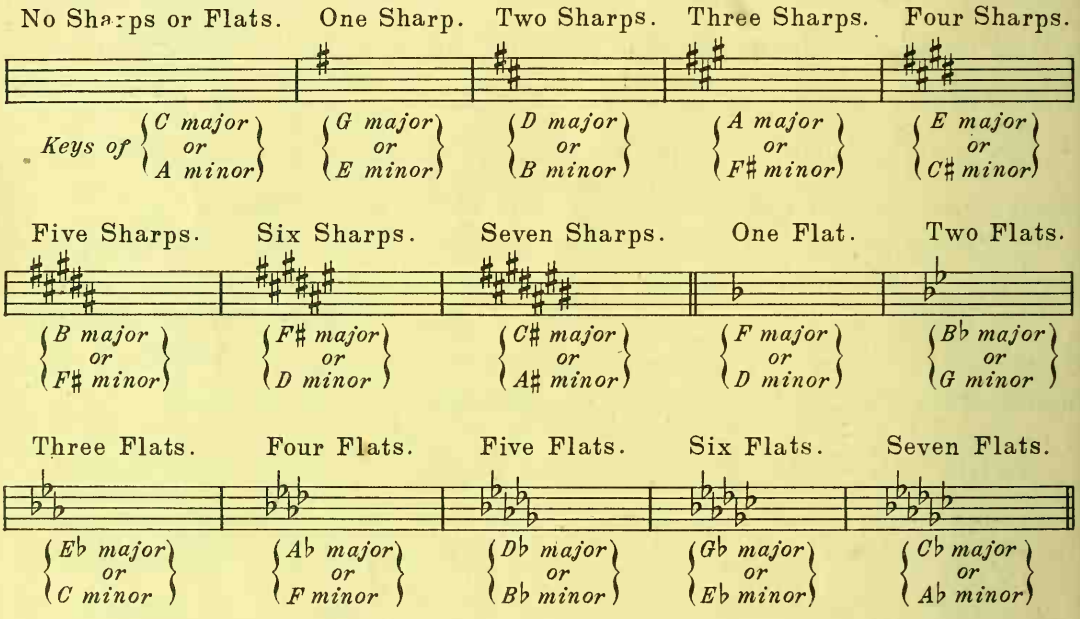
THE DOUBLE SHARP × raises a note one whole tone.

THE FLAT ♭ placed before a note indicates the note to be played one semitone, or one fret lower.

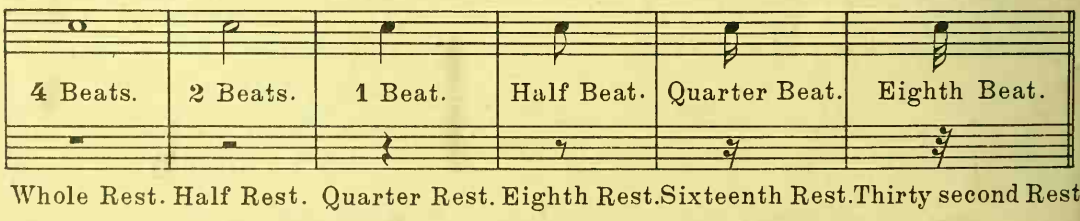
THE DOUBLE FLAT ♭♭ lowers a note one whole tone.

THE NATUREL ♮ placed before a note restores it to its original pitch of tone.

The Signatures are indicated by the number of sharps or flats placed on the Staff after the 𝄞 Clef sign and denotes the key in which music is to be played.



Music is divided into beats.

EXAMPLE

From one bar to another is termed a measure.

The constantly recurring accents in the measure describes the meter.

The first beat in a measure is played with a stronger accent than those that follow.

Explanation of Diagrams

The four verticle lines represent the strings of the UKULELE.

The horizontal lines represent the frets.

The black dots show where strings are to be pressed down with fingers of left hand.

The numerals show which finger to use.

1 means the index or first finger.

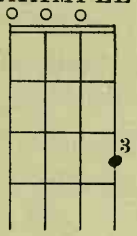
2 means the second finger.

3 means the third finger.

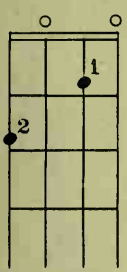
4 means the fourth finger.

0 means the string or strings before it is placed should be played open.

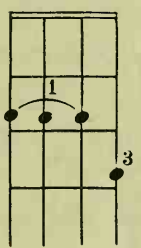
EXAMPLE



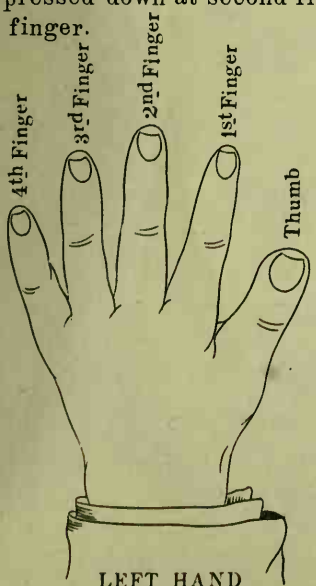
Shows first string is to be pressed down at third fret with third finger and the second, third, and fourth strings are to be played open.

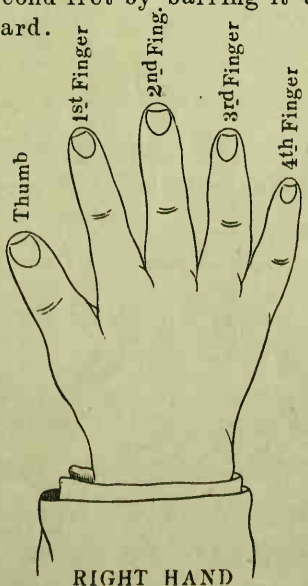


Shows the first string is to be played open, the second string pressed down at first fret with first finger, the third string to be played open, and the fourth string pressed down at second fret with second finger.



Shows first string is to be pressed down at third fret with third finger, the second, third and fourth strings all are to be pressed down with first finger at second fret by barring it across fingerboard.



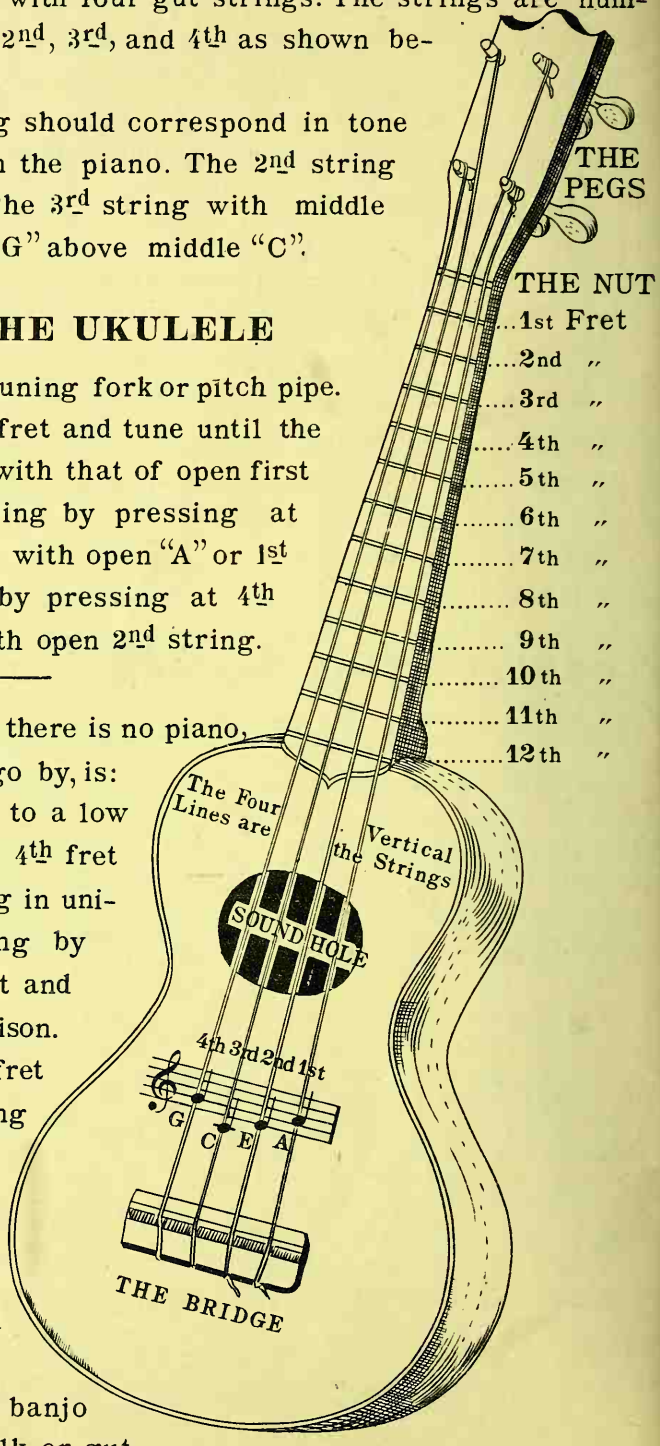


The Ukulele

Below is a picture of the UKULELE.

THE UKULELE is strung with four gut strings. The strings are numbered from right to left 1st, 2nd, 3rd, and 4th as shown below.

When in tune; the 1st string should correspond in tone with "A" above middle "C" on the piano. The 2nd string with "E" above middle "C". The 3rd string with middle "C", and the 4th string with "G" above middle "C".



HOW TO TUNE THE UKULELE

Tune 1st string to an "A" tuning fork or pitch pipe. Then press 4th string at 2nd fret and tune until the tone corresponds in unison with that of open first string. Then tune the 2nd string by pressing at 5th fret and tuning in unison with open "A" or 1st string. Then tune 3rd string by pressing at 4th fret and tuning in unison with open 2nd string.

Another way to tune where there is no piano, pitch pipe, or tuning fork to go by, is:

Tune your 3rd or "C" string to a low pitch. Then press same at the 4th fret and tune your open 2nd string in unison. Then tune your 4th string by pressing 2nd string at 3rd fret and tuning open 4th string in unison. Then press 4th string at 2nd fret and tune your open 1st string in unison.

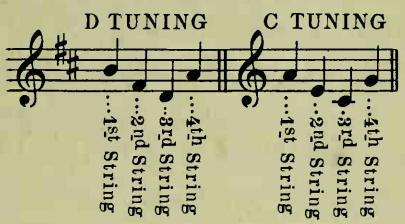
Use Violin E strings for the 1st and 4th strings.

Use Violin A strings for 2nd and 3rd strings.

NOTE. Some Students use a banjo 4th string wound on either silk or gut for the third string on the UKULELE.

There is another way of tuning the UKULELE and in some music you will find the Diagram marked "D" instead of "C" as the chord.

This is called the "D" Tuning and each string of the UKULELE should be raised one whole tone. (viz.)



TUNE

The first string to B instead of A.
The second string to F♯ instead of E.
The third string to D instead of C.
The fourth string to A instead of G.

Then when the chord is played as Diagram shows, you will be in pitch with any other instrument or instruments that may be playing in that key.

This rule pretains to all Diagrams that are changed from the C Tuning to the D Tuning.

TRANSPOSITION CHART "C" TUNING TO "D" TUNING

C TUNING		D TUNING	C TUNING		D TUNING	C TUNING		D TUNING
C.....	equals	D	C7.....	equals	D7	Cm	equals	Dm
C♯ or D♭	»	D♯ or E♭	C♯7 or D♭7	»	D♯7 or E♭7	C♯m or D♭m	»	D♯m or E♭m
D.....	»	E	D7.....	»	E7	Dm	»	Em
D♯ or E♭	»	F	D♯7 or E♭7	»	F7	D♯m or E♭m	»	Fm
E	»	F♯ or G♭	E7.....	»	F♯7 or G♭7	Em.....	»	F♯m or G♭m
F.....	»	G	F7.....	»	G7	Fm	»	Gm
F♯ or G♭	»	G♯ or A♭	F♯7 or G♭7	»	G♯7 or A♭7	F♯m or G♭m	»	G♯m or A♭m
G	»	A	G7.....	»	A7	Gm	»	Am
G♯ or A♭	»	A♯ or B♭	G♯7 or A♭7	»	A♯7 or B♭7	G♯m or A♭m	»	A♯m or B♭m
A.....	»	B	A7.....	»	B7	Am	»	Bm
A♯ or B♭	»	C	A♯7 or B♭7	»	C♯7 or D♭7	A♯m or B♭m	»	C♯m or D♭m
B.....	»	C♯ or D♭	B7.....	»	C♯7 or D♭7	Bm.....	»	C♯m or D♭m

THE DIMINISHED SEVENTH CHORDS

E dim. is changed to E♭ dim.
E♭dim. » » » D dim.
D dim. » » » E dim.

THE AUGMENTED CHORDS

E♭ aug. is changed to F aug.
E aug. » » » F♯ aug.
F aug. » » » E♭ aug.
F♯ aug. » » » E aug.

HOLDING THE UKULELE

THE RIGHT HAND AND ARM.

The right forearm should hold the UKULELE gently yet firmly against the body as shown in illustration (fig. 1.)

Bend wrist so that fingers and thumb can strike the strings gracefully and with ease.

When striking strings, move fingers, hand and wrist in an up and down motion.

Move the forearm as little as possible when making strokes.

Strike strings above fingerboard at about 12th fret as shown in illustration (fig. 2.)

THE LEFT HAND AND ARM

Let neck of the UKULELE rest between the ball of thumb and first joint of forefinger. The other fingers should be held in a curved manner as shown in illustration (fig. 3) so tips may easily be placed on any one of the four strings without touching the other strings.

The elbow of the left arm should rest lightly against the body.

Stop strings back of fret. (viz.) For first fret put finger against first fret in first space between the nut and first fret.

FIG. 1

FIG. 2

FIG. 3

STROKES

Most of the Strokes are made with the thumb and first or (index) finger of right hand. The nail part of thumb being used for the up stroke and the nail part of first finger for the down stroke. Below the Student will find the principle strokes used in playing the UKULELE.

THE COMMON STROKE

With nail of thumb (right hand) begining with the first string a little above sound hole towards fingerboard, strike each string one after the other in a snappy upward motion. Then with nail of first finger begining at fourth string do the same in a downward motion.

Begin practicing slowly and do not strike strings very hard.

In $\frac{2}{4}$ time count two to the bar, (unless otherwise specified.)

In $\frac{3}{4}$ time count three to the bar.

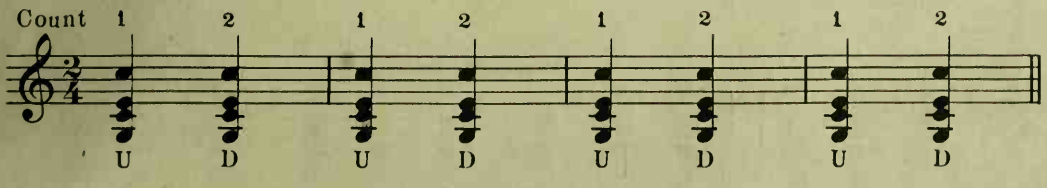
In ¢ time count four to the bar.

U means up stroke.

D means down stroke.

~~~ means tremolo.

For tremolo stroke bring second, third, and fourth fingers into palm of hand. Then using first finger only, strike strings in a fast up and down motion.

EXERCISES COMMON STROKES

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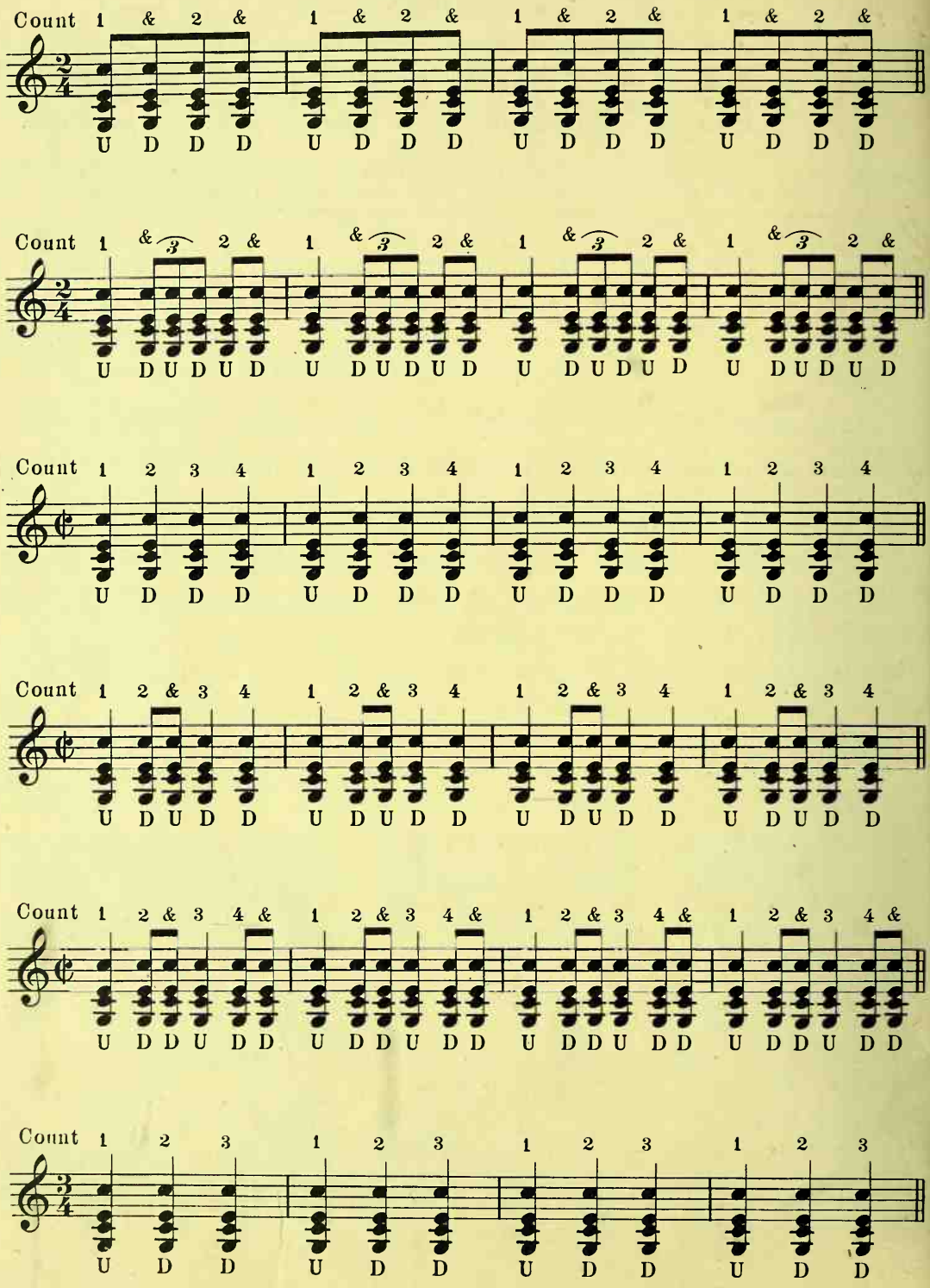
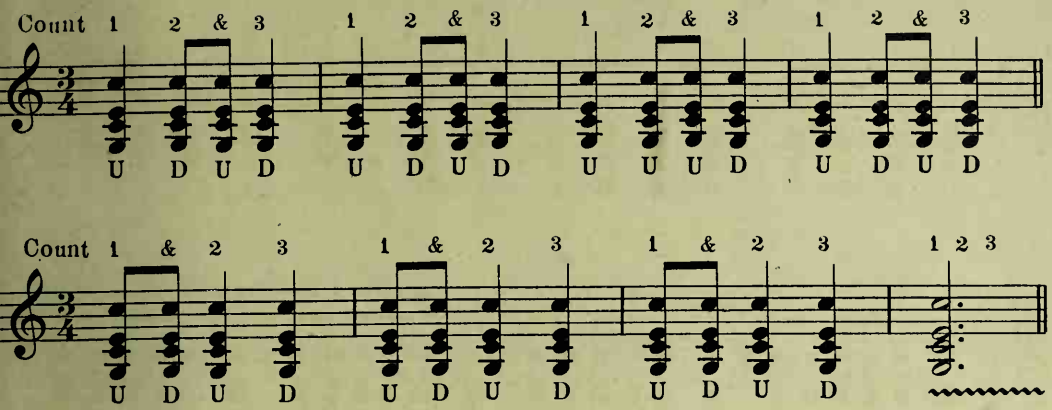
STROKES (continued)


Count 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &
U D D D U D D D U D D D U D D D
Count 1 & 3 2 & 1 & 3 2 & 1 & 3 2 & 1 & 3 2 &
U D U D U D U D U D U D U D U D U D U D U D U D
Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
U D D D U D D D U D D D U D D D
Count 1 2 & 3 4 1 2 & 3 4 1 2 & 3 4 1 2 & 3 4
U D U D D U D U D D U D U D D U D U D D
Count 1 2 & 3 4 & 1 2 & 3 4 & 1 2 & 3 4 & 1 2 & 3 4 &
U D D U D D U D D U D D U D D U D D U D D U D D
Count 1 2 3 1 2 3 1 2 3 1 2 3
U D D U D D U D D U D D



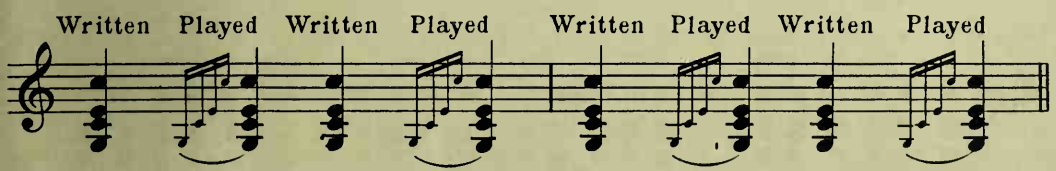
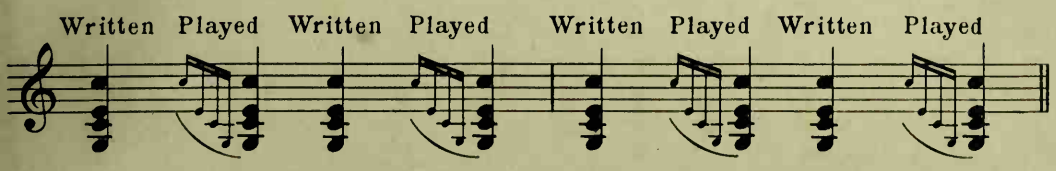
THE ROLL STROKE

This stroke is very effective in waltz or $\frac{3}{4}$ time.

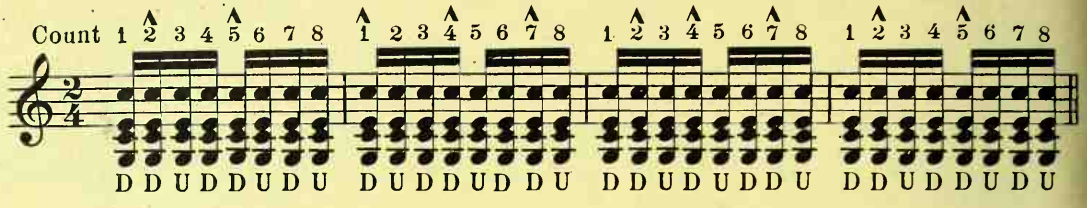
There are two kinds of Roll Strokes. The Down Roll and the Up Roll.

For the Down Roll begin at the fourth string with little finger in a downward motion following with the third, second and first fingers, and the cushion of the thumb. Keep fingers about an inch apart.

For the Up Roll begin at first string with the nail of thumb and follow with the cushion of first, second, third and fourth fingers in an upward motion. It is just the reverse of the Up Roll.

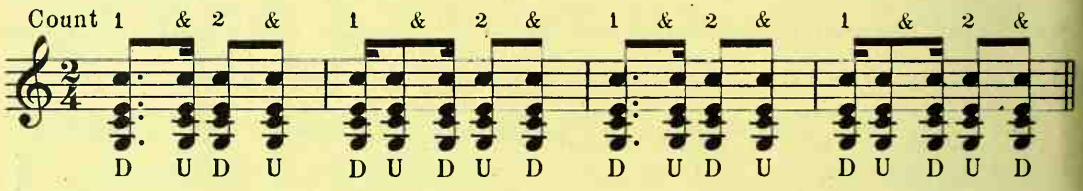
EXERCISE DOWN ROLL

EXERCISE UP ROLL

THE RAG STROKE

Use nail part of thumb and nail part of first finger in a fast up and down motion and count eight to the bar.

The sign (∧) means to emphasize note over which it is placed. In other words strike that note with more force than the others.

THE SPANISH STROKE

Use ball of first finger and ball of thumb instead of the nail for this stroke.

Use the thumb for the down stroke and the first finger for the up stroke.



NOTE:

A good way to practice is to muffle strings by bringing fingers of left hand around over fingerboard pressing strings down gently so they will not quite touch the frets. Then with right hand strum as you would for any stroke you may wish to learn.

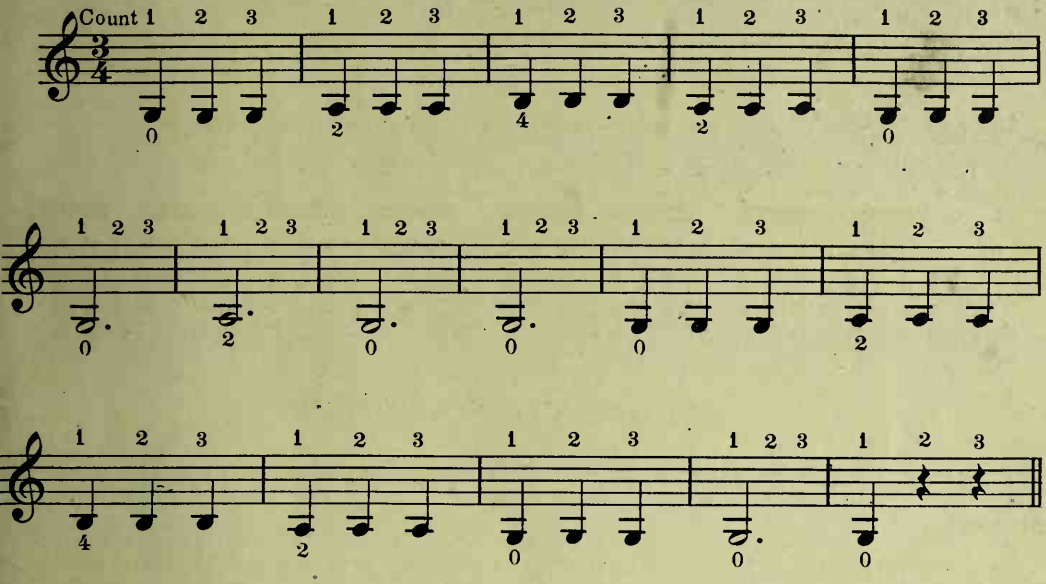
IMPORTANT:

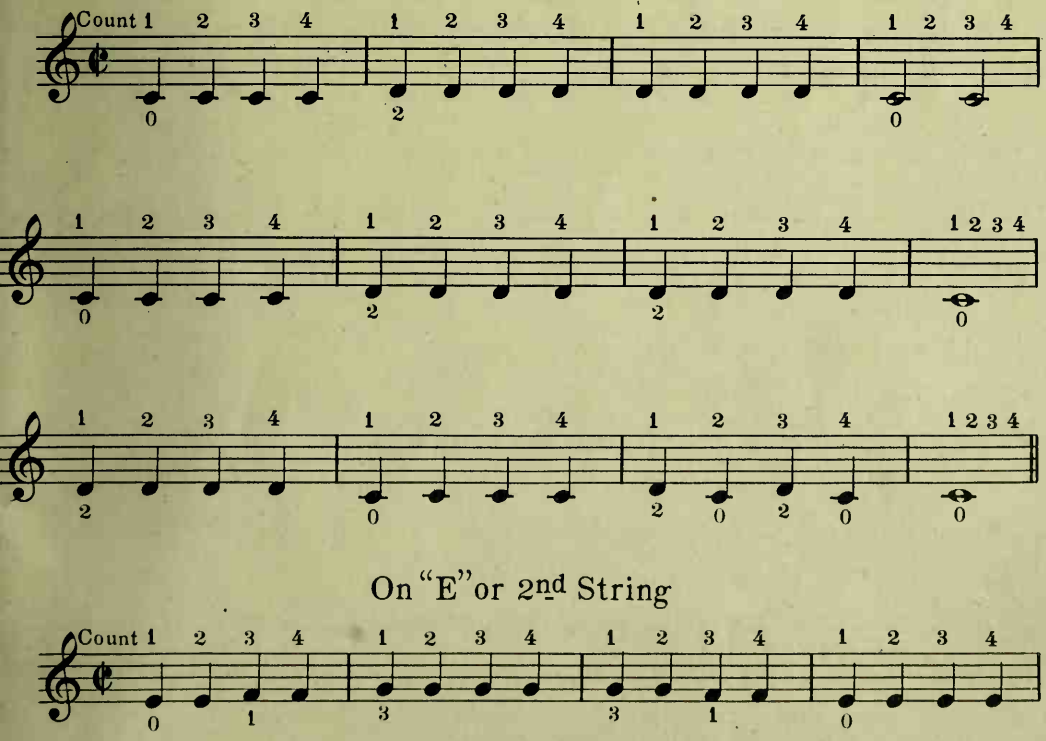
Take your time in practicing and do not rush.

Always be sure your fingers are in right position before playing.

Many Students have an impression that they must strike strings with lots of force to produce tone. That is incorrect. Best tones are produced by striking strings lightly and slowly when first starting to practice. By so doing, the Student will soon have perfect control of the muscles of the fingers and hand that are brought into use. To be a good player this is essential.

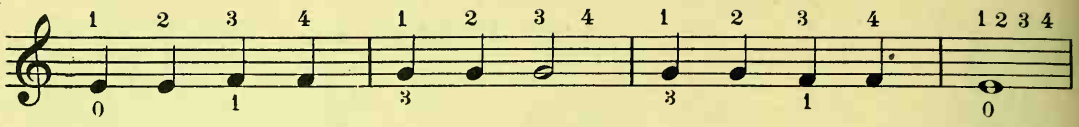
EXERCISES

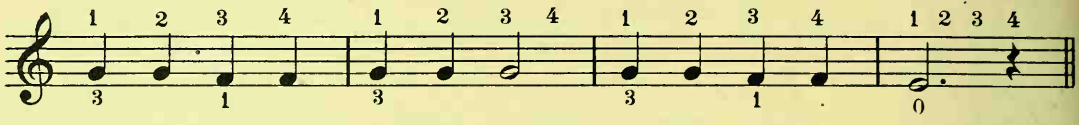
On "G" or 4th String

On "C" or 3rd String



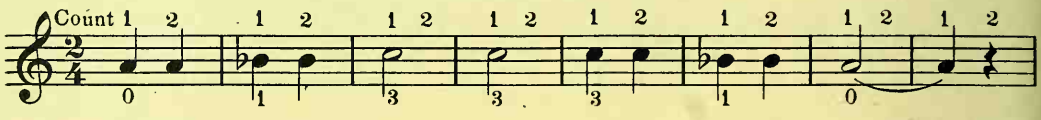
On "E" or 2nd String

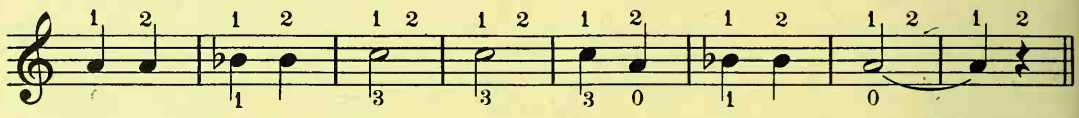
NOTE. Numbers below the notes show which Fret is to be pressed down.





On "A" or 1st String

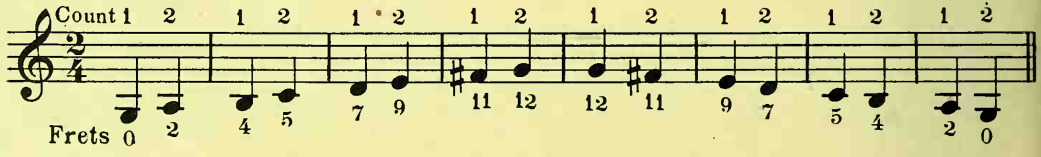


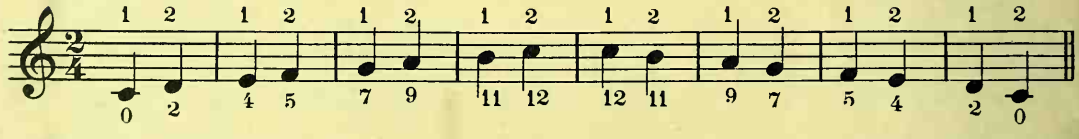
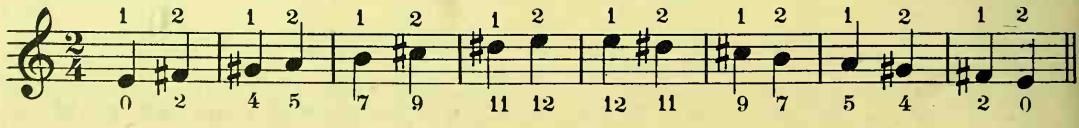
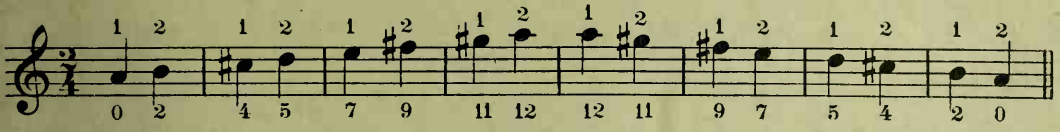


SCALES ON ALL STRINGS

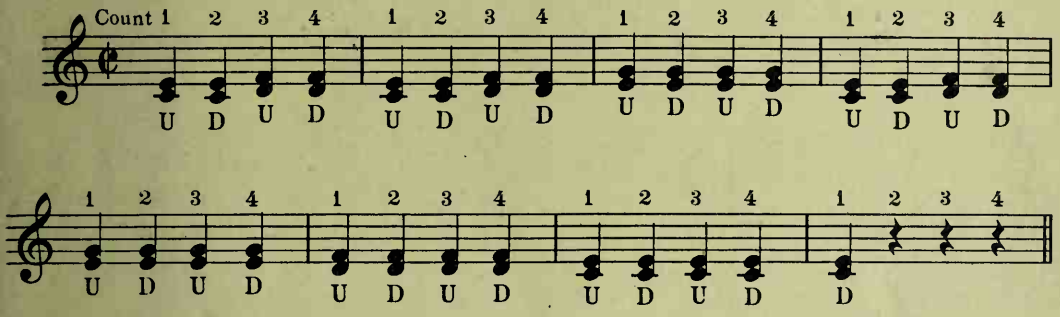
On "G" or 4th String

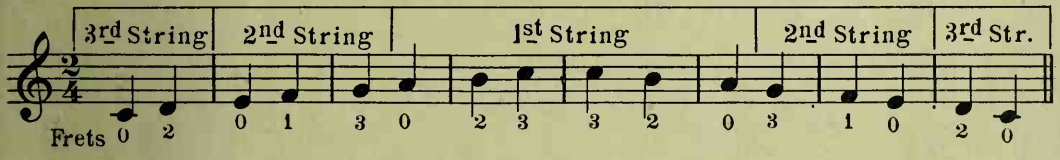
Music for the 4th string is written one octave lower than played.

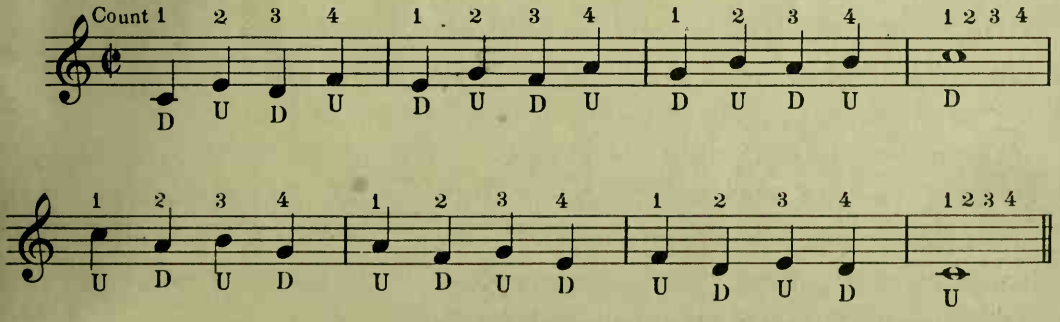


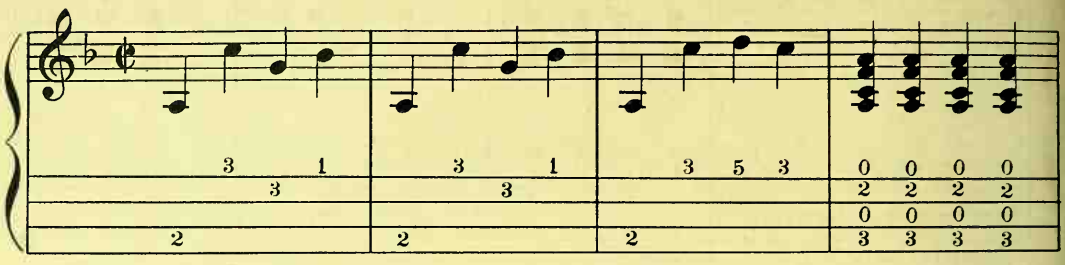
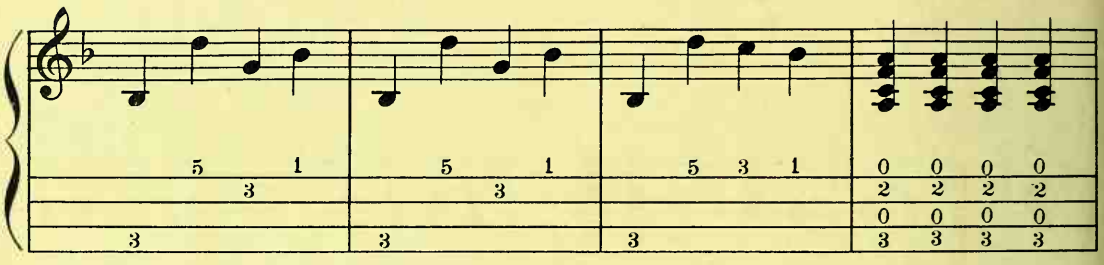
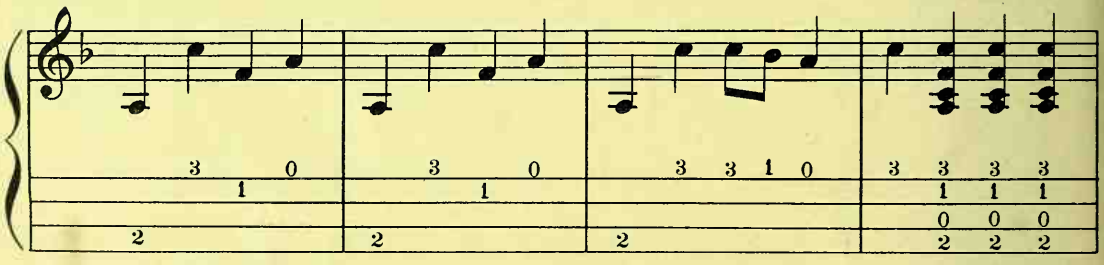
On "C" or 3rd String

On "E" or 2nd String

Pick the 3rd and 4th strings with thumb.
Pick the 1st and 2nd strings with first finger.

Exercise on 2nd and 3rd Strings

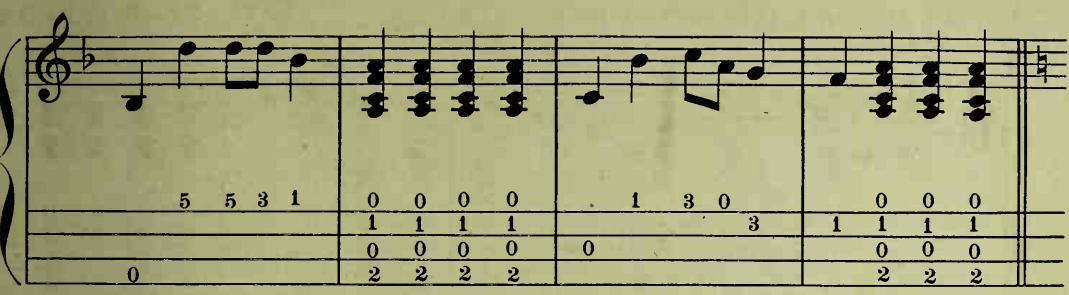
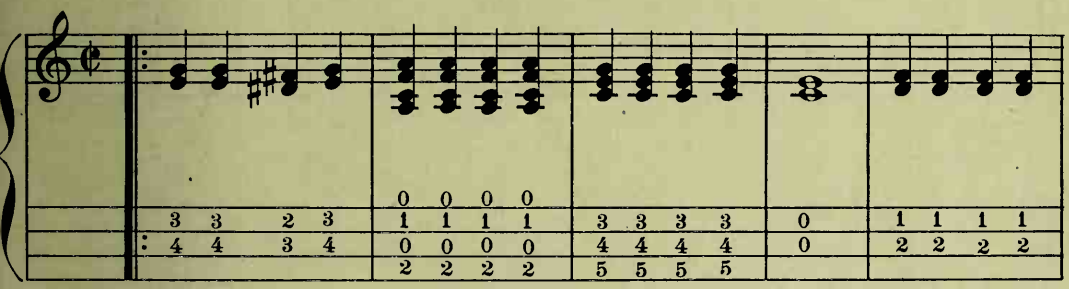
Down with cushion of thumb. U means Up stroke
Up with cushion of 1st finger. D " Down "

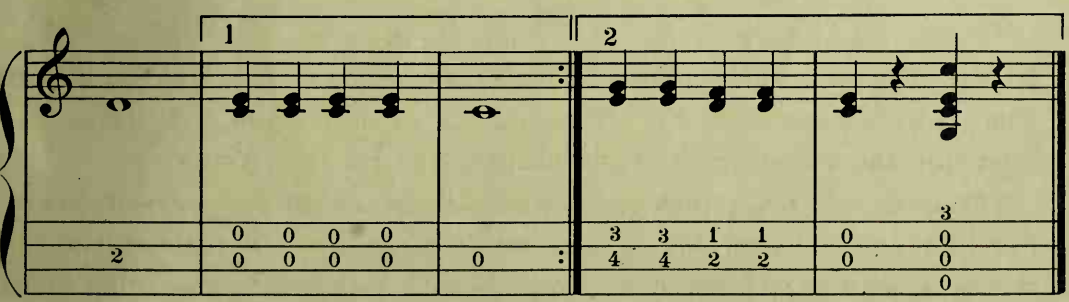


Scale of C Major on 3rd, 2nd and 1st Srings

Exercise on 3rd, 2nd and 1st Strings

Pick with thumb and 1st finger starting with thumb then following with 1st finger.

Koumaka Aloha

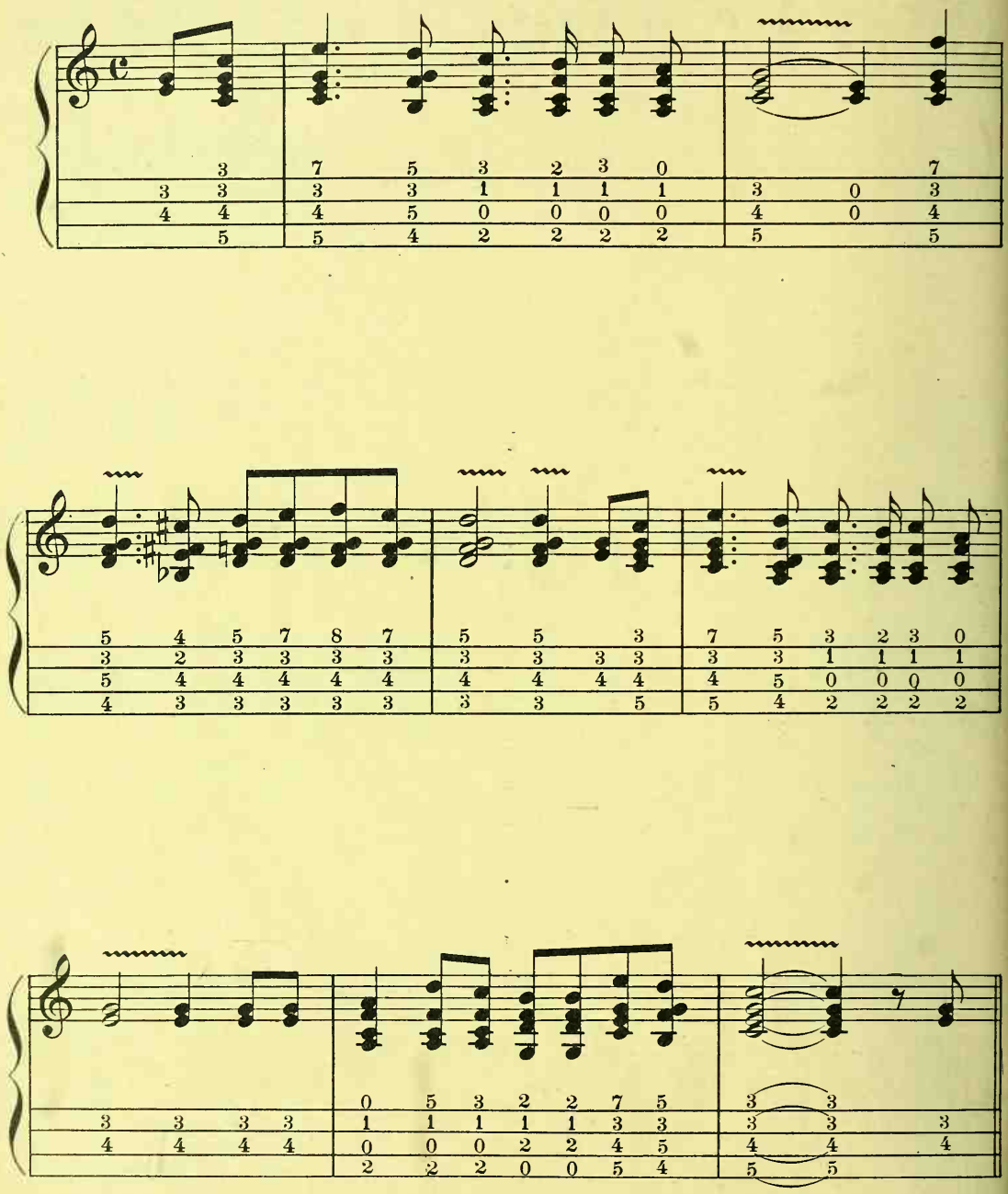
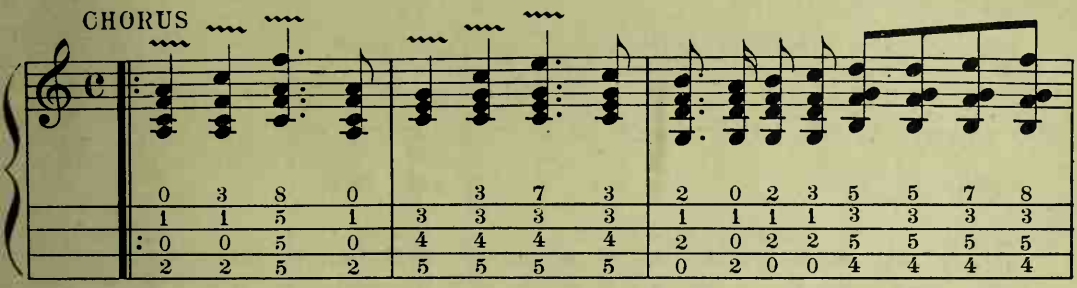
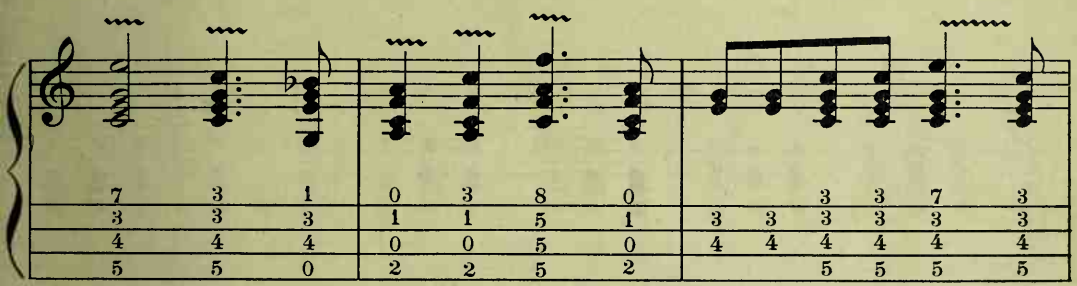
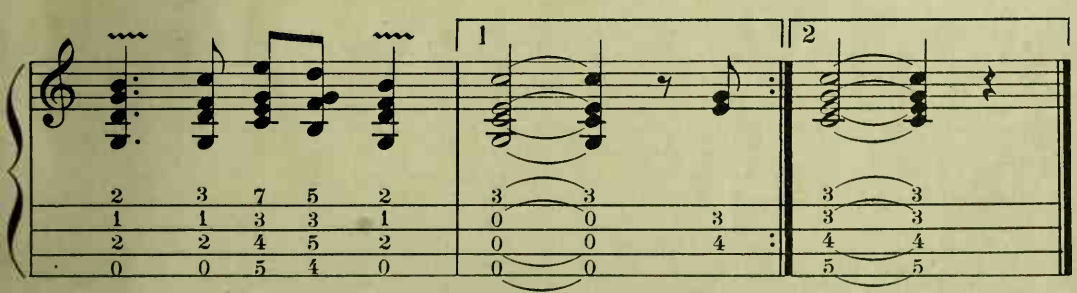
Use 1st finger and thumb in picking strings. J. KALANI PETERSON

NOTE. The four lines below the staff represent the four Ukulele strings. The top line represents the 1st string the next line the 2nd string the next line the 3rd string and the bottom line the 4th string.

The numerals over lines show where frets are to be pressed down. For instance a 3 over the 1st line would mean the 3rd fret of the 1st string was to be pressed down. An 0 over a line means the string should be played open. When there are a number of figures one under the other, it means they are to be played together.




1
2

Aloha Oe

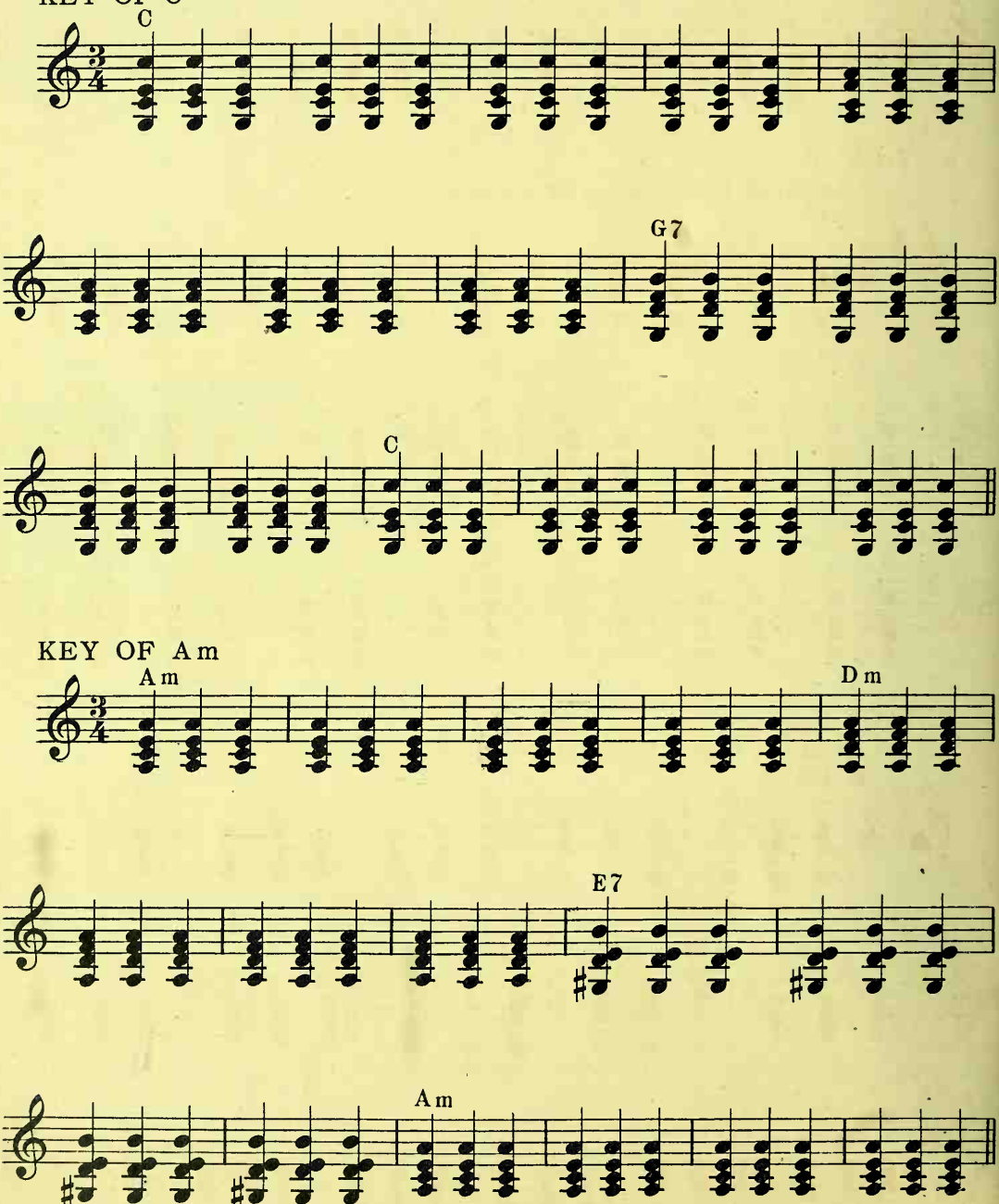
UKULELE SOLO

Arr. by J. KALANI PETERSON

NOTE. Where there is no tremolo sign over note, use ball of thumb in a downward stroke.

CHORUS

1
2

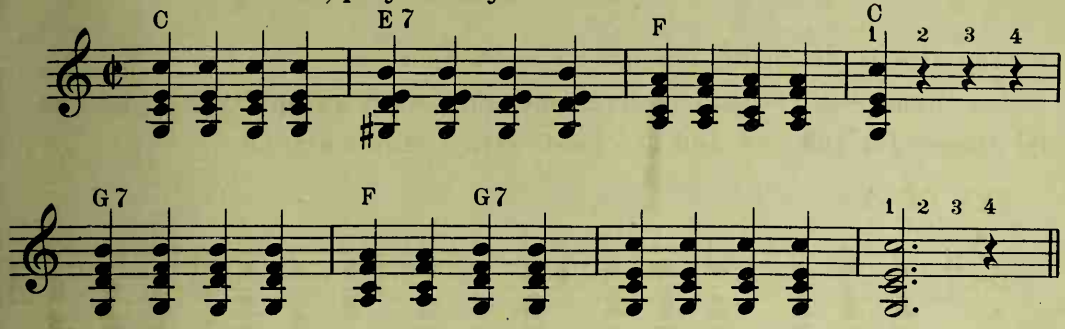
EXERCISES

Play slowly counting 3 beats to each measure.

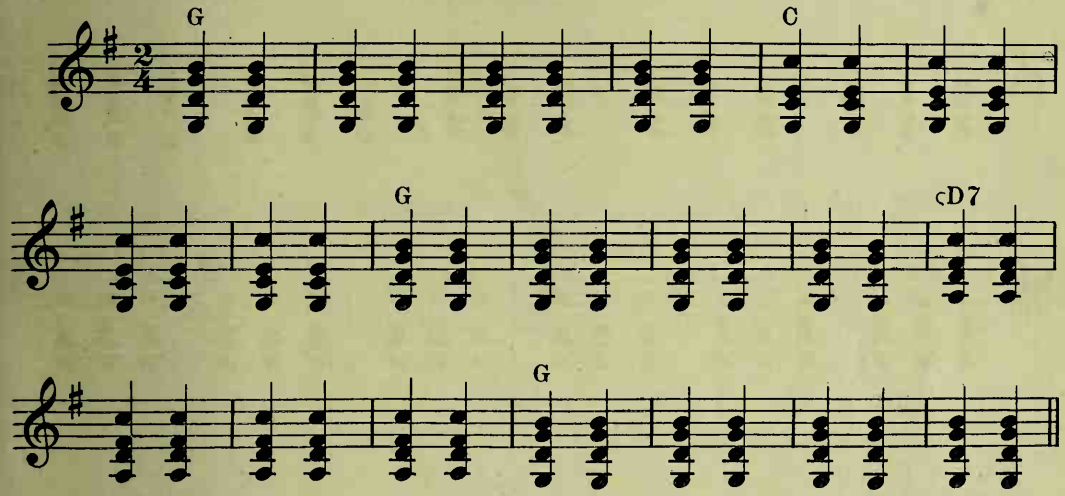
Use thumb for 1st beat in each measure with an up stroke and the 1st finger for the 2nd and 3rd beat with a down stroke.

KEY OF C

KEY OF Am

Count 4 beats, play slowly.



KEY OF G

Count 2 beats to each measure.

KEY OF E m

Count 3 beats to each measure.

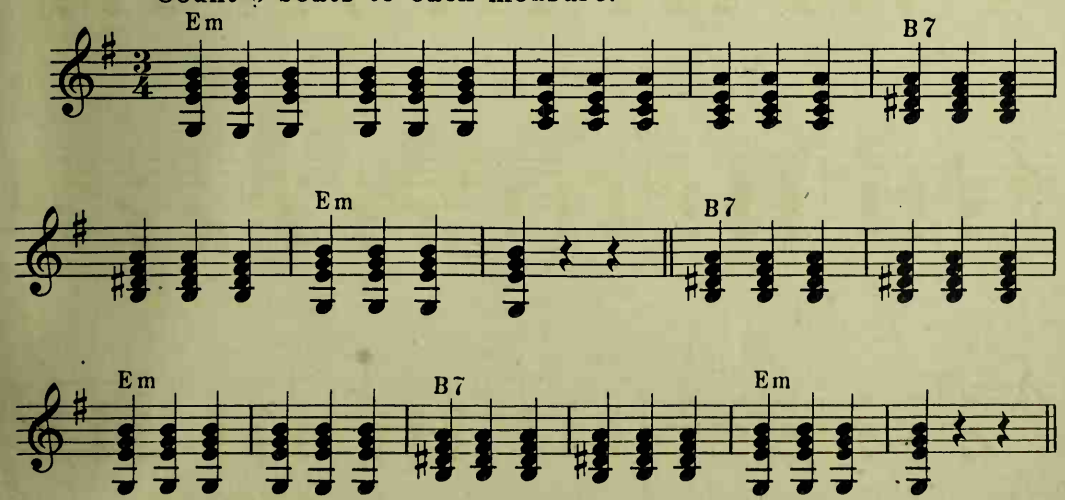
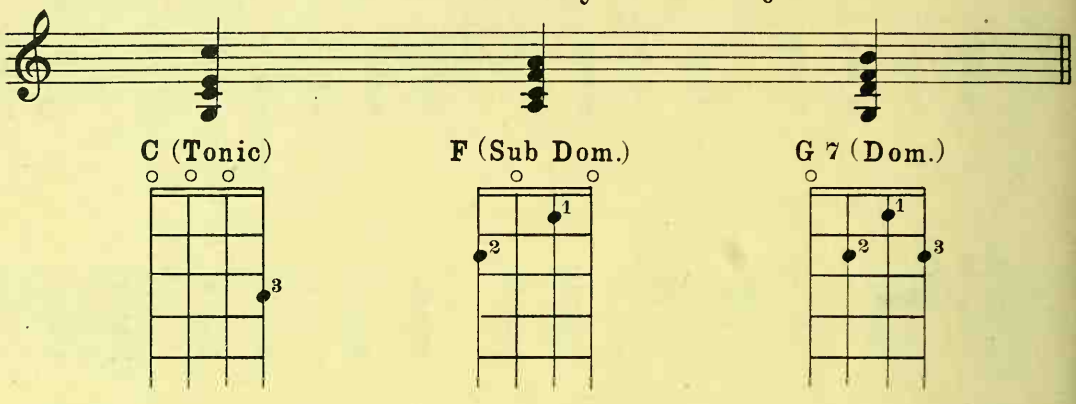



DIAGRAM OF CHORDS

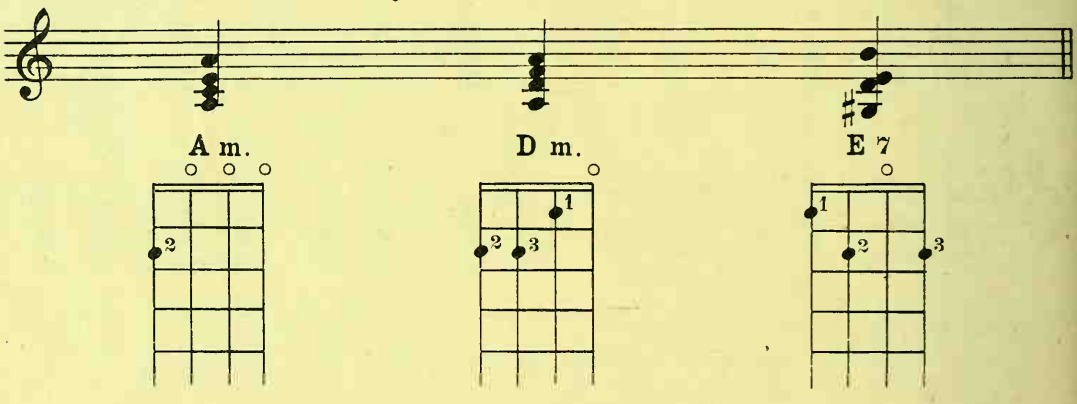
Each Major Key has three important changes of chords. Namely: TONIC, SUB-DOMINANT and DOMINANT.

Each Major Key has a relative Minor Key in which there are three changes of chords.

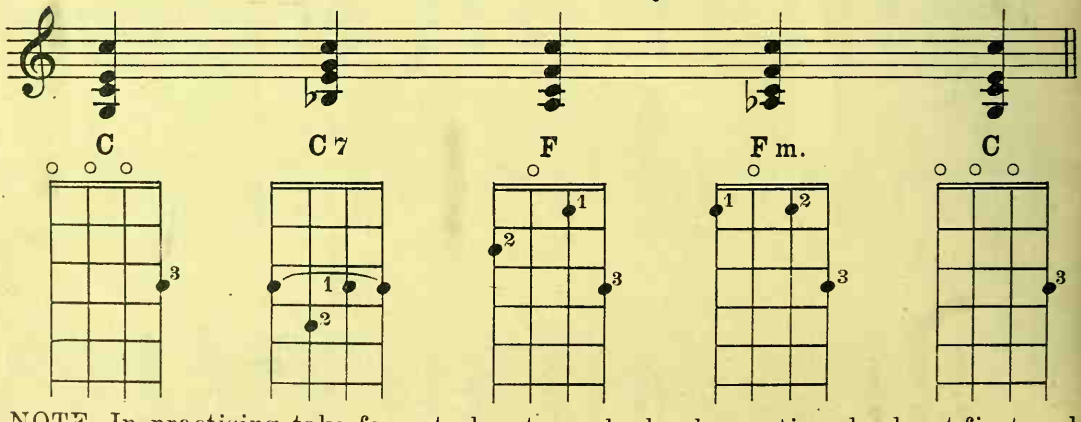
The 3 Chords in the key of "C" major are



The 3 Chords in the key of "A" minor (relative to "C" major) are

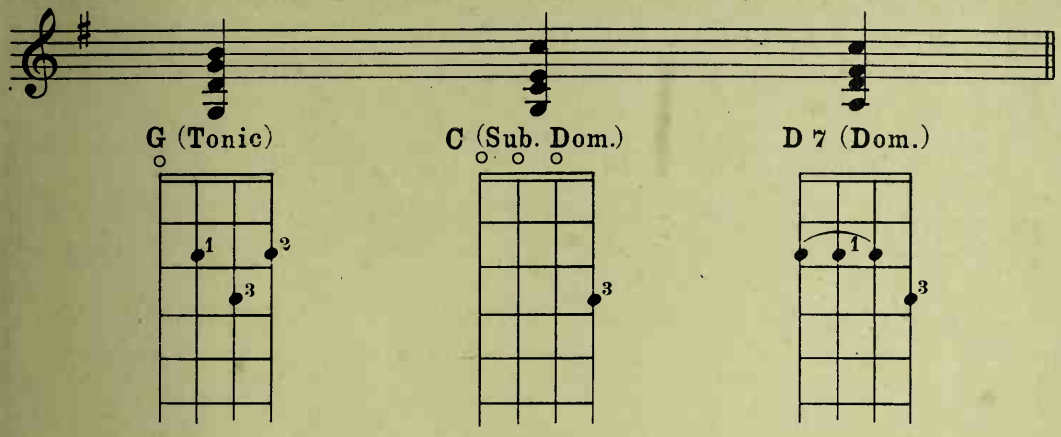


Modulations in the key of "C."

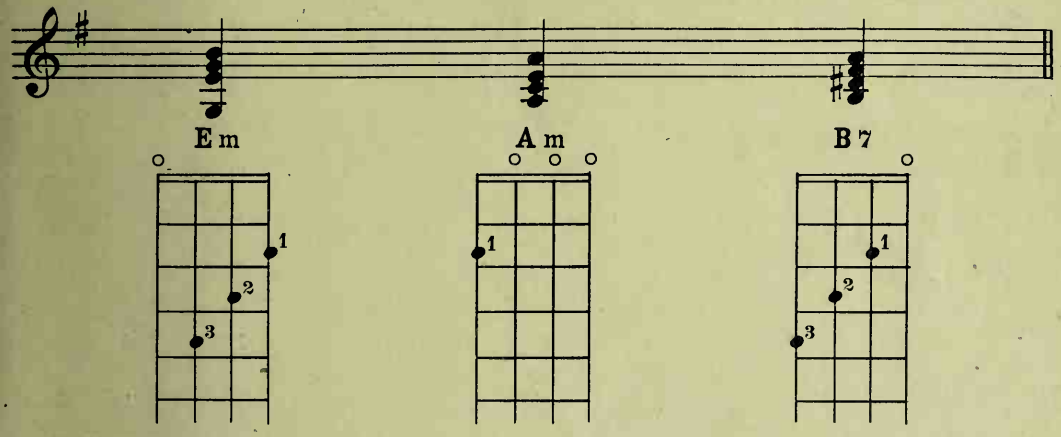


NOTE. In practising take four strokes to each chord, practise slowly at first and be sure your fingers are in right position on strings before playing. Keep fingers close to frets back of which black dots are placed.

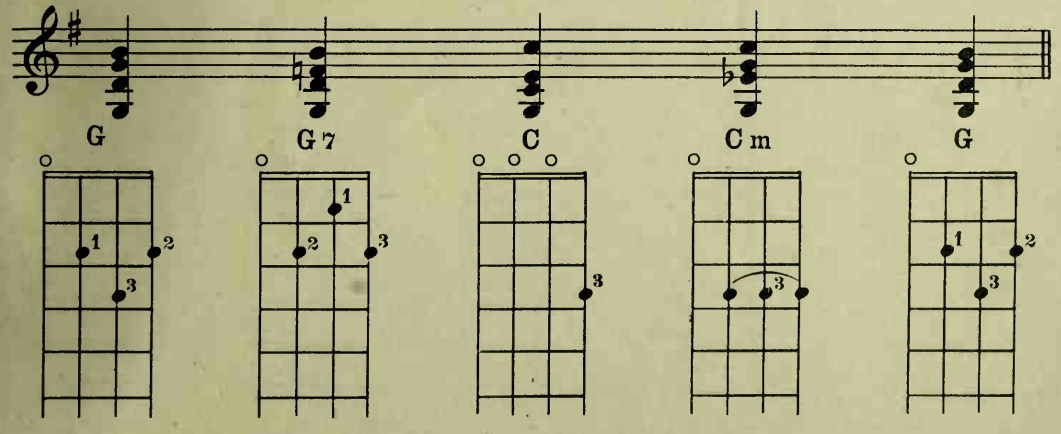
The 3 chords in the key of "G" major are



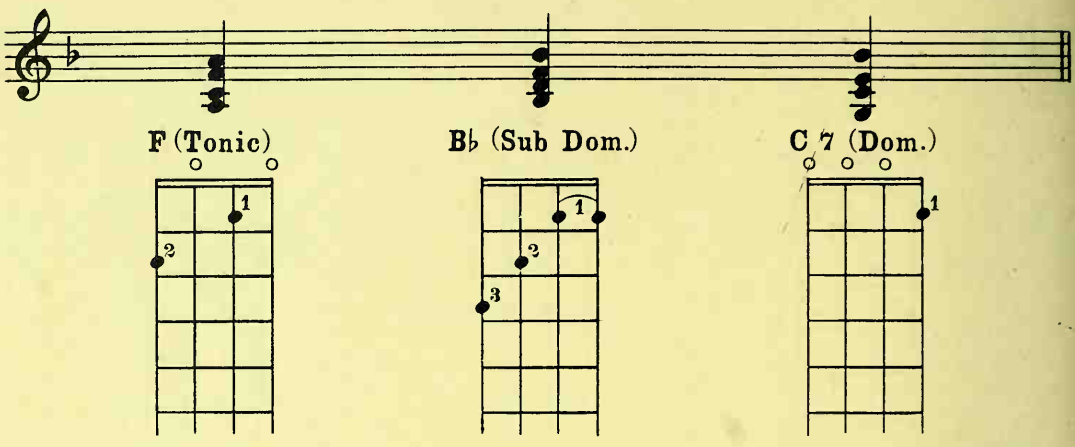
The 3 chords in the key of "E" minor (relative to G major) are



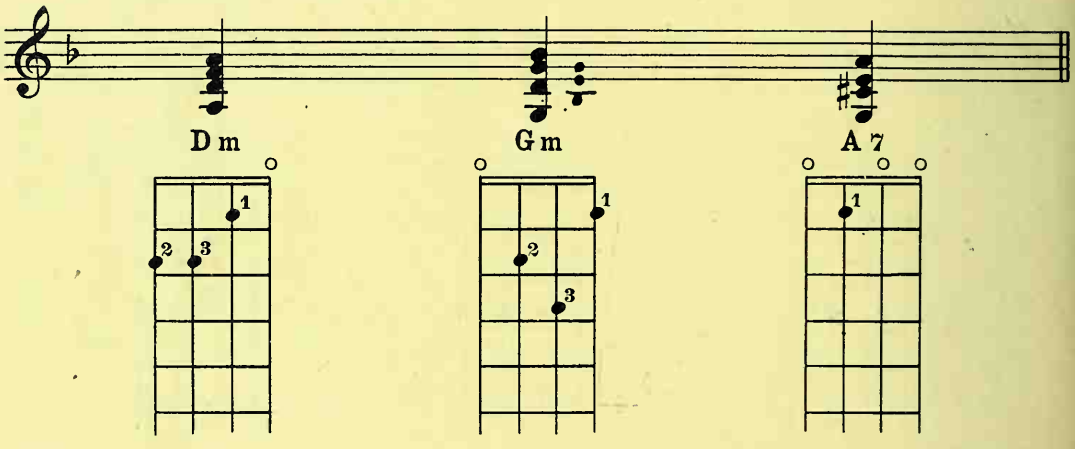
Modulations in the key of "G"



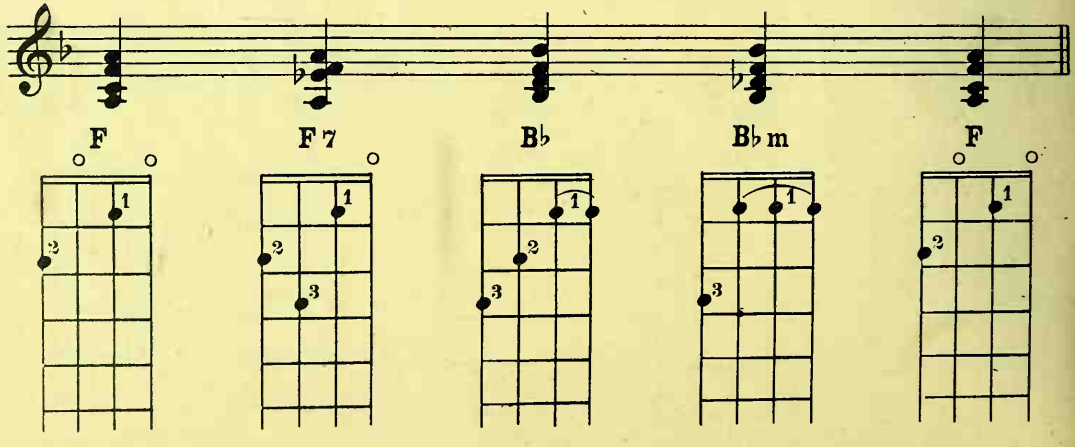
The 3 chords in the key of "F" major are



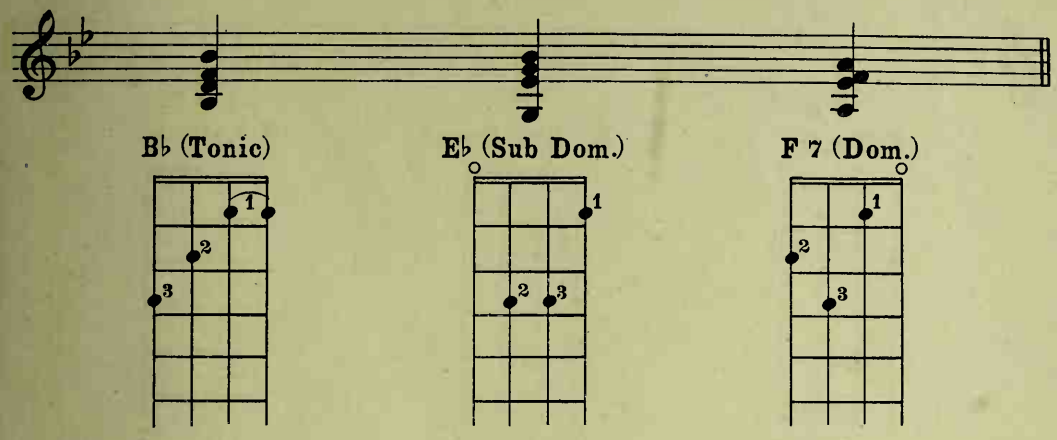
The 3 chords in the key of "D" minor (relative to F major) are



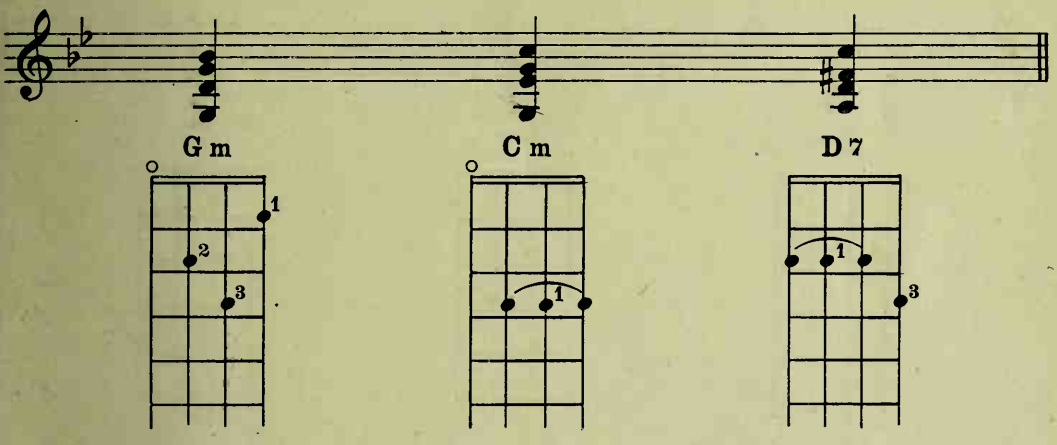
Modulations in the key of "F"



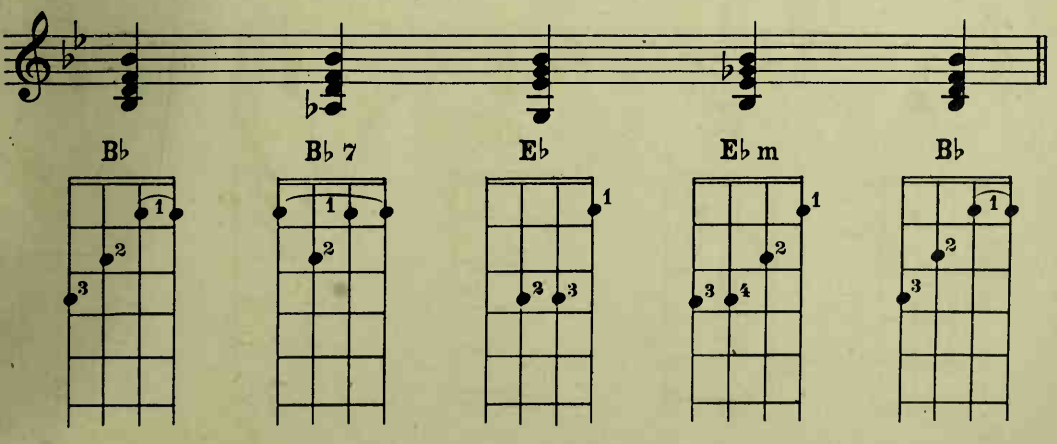
The 3 chords in the key of "B♭" major are



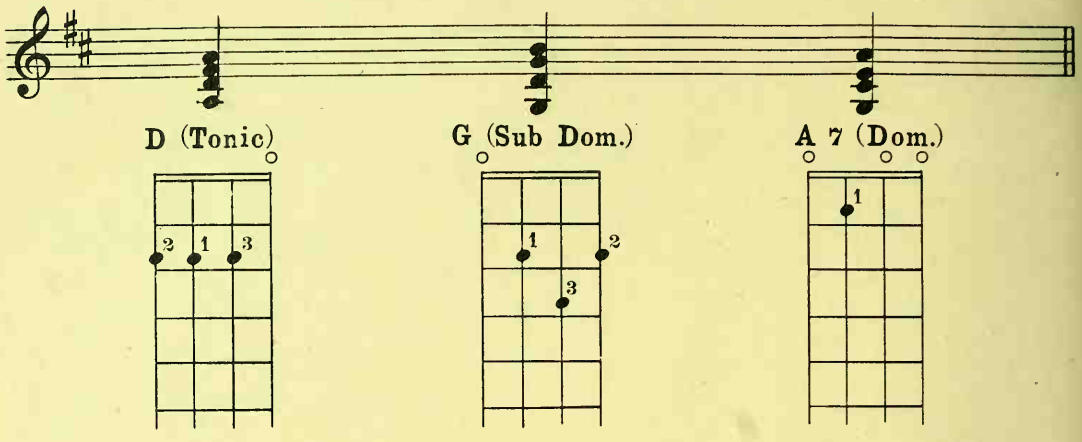
The 3 chords in the key of "G" minor (relative to "B♭" major) are



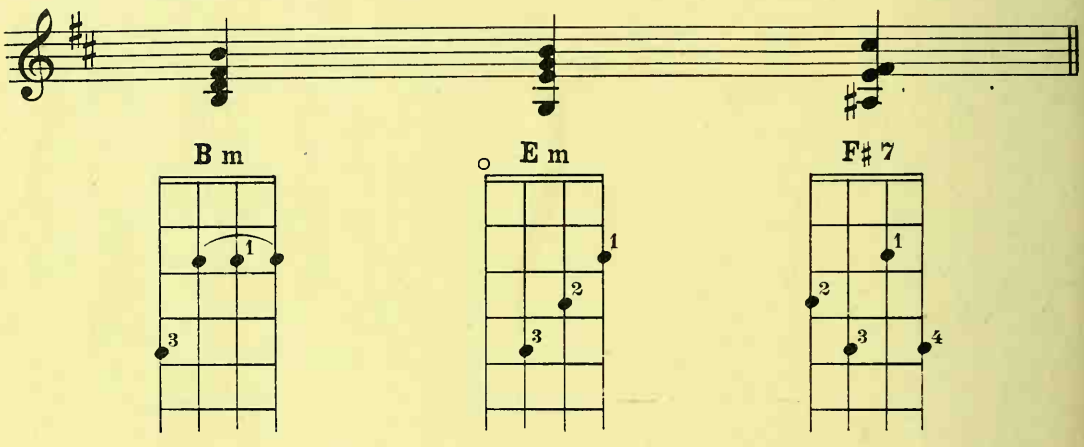
Modulations in the key of "B♭"



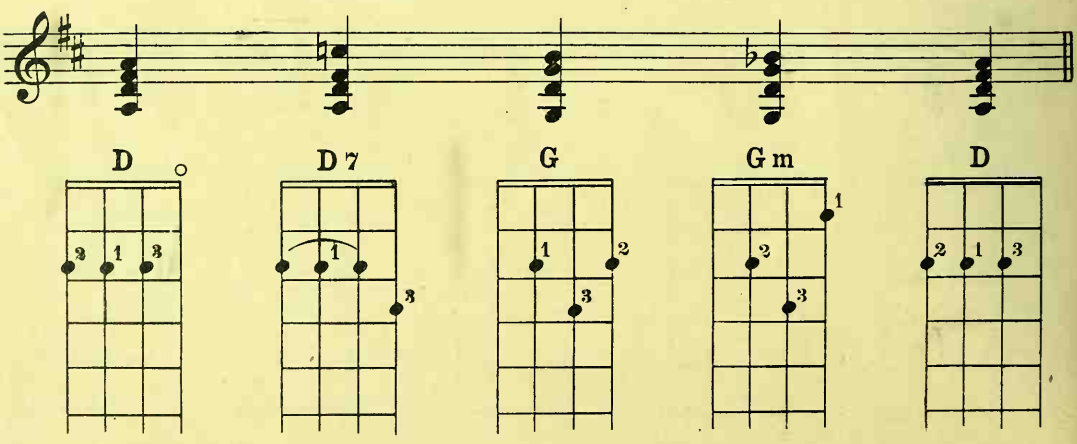
The 3 chords in the key of "D" major are



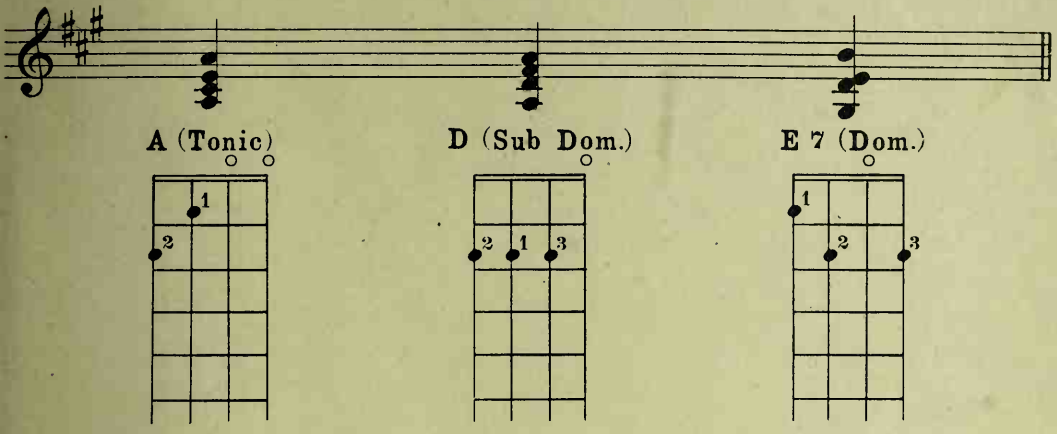
The 3 chords in the key of "B" minor (relative to "D" major) are



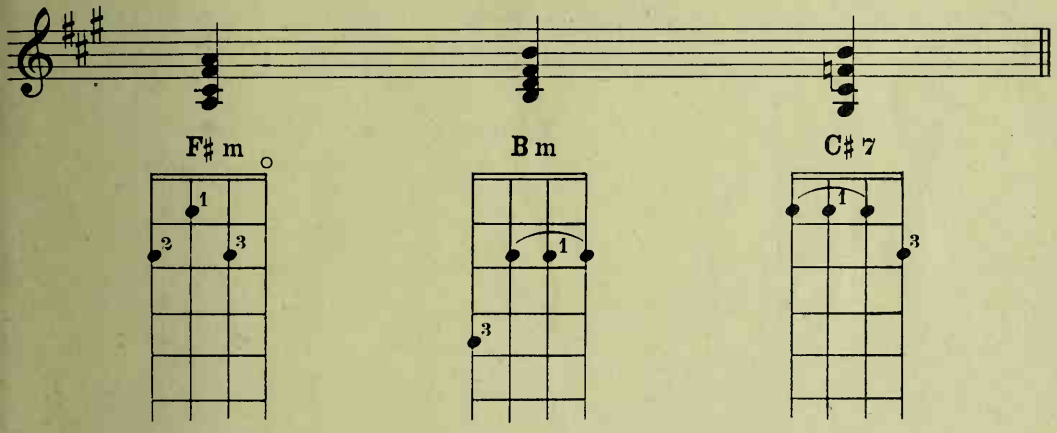
Modulations in the key of "D"



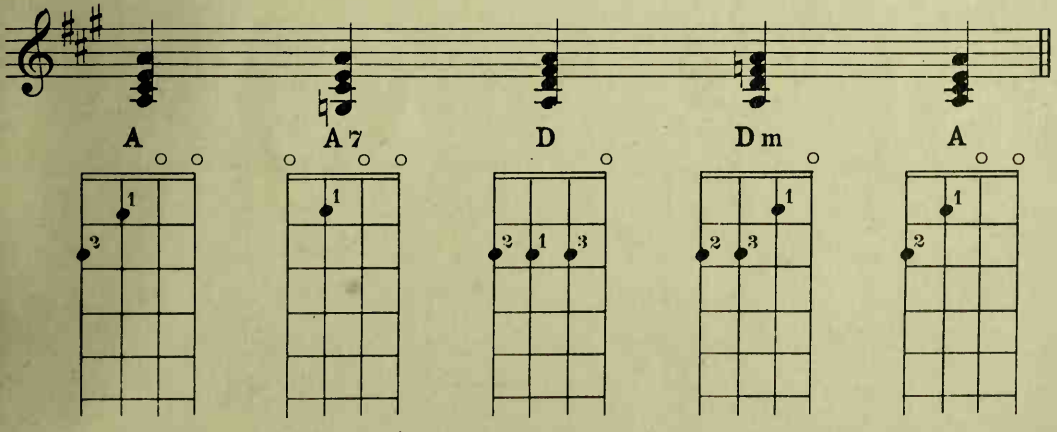
The 3 chords in the key of "A" major are



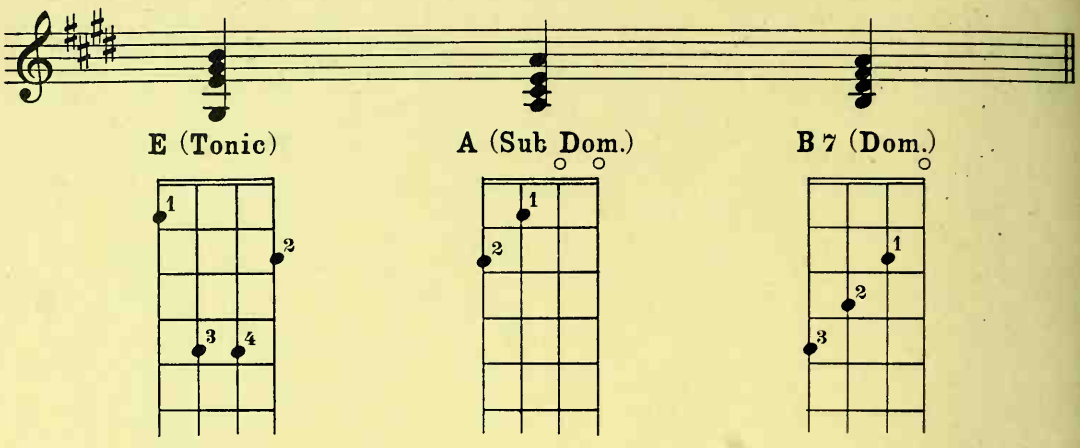
The 3 chords in the key of "F♯" minor (relative to "A" major) are



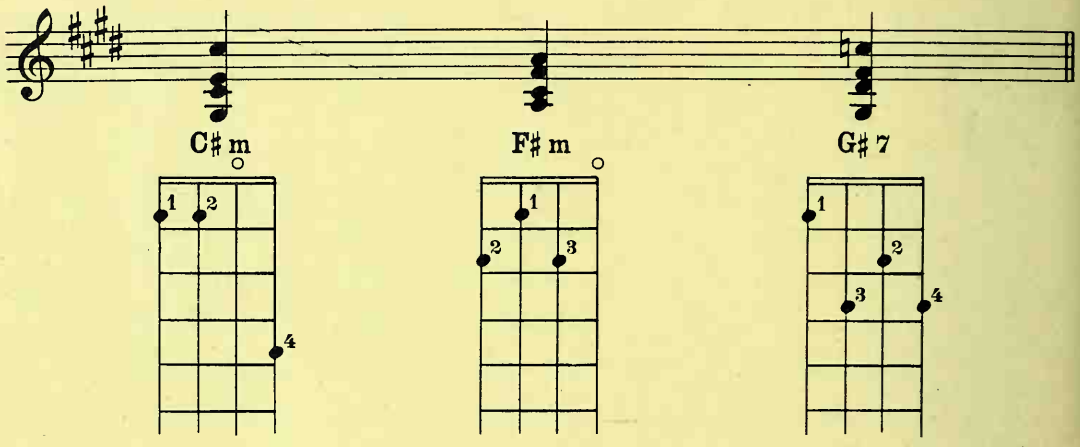
Modulations in the key of "A"



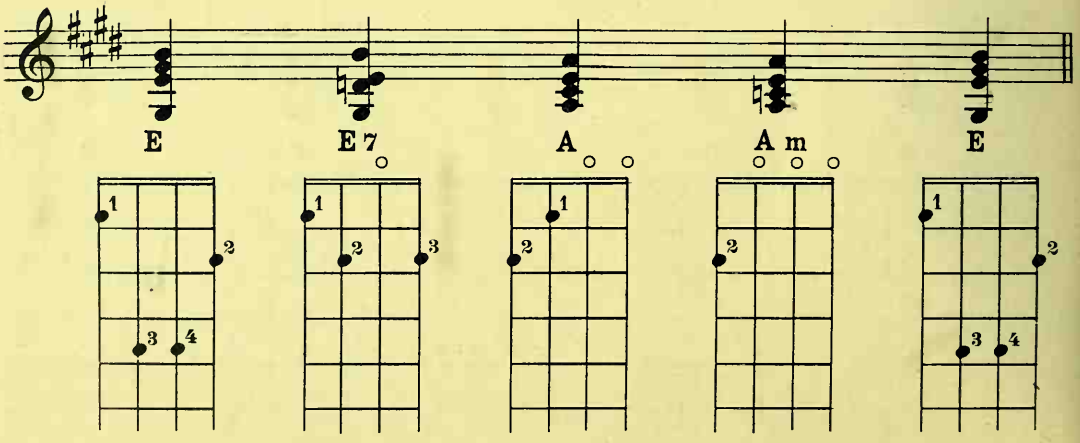
The 3 chords in the key of "E" major are



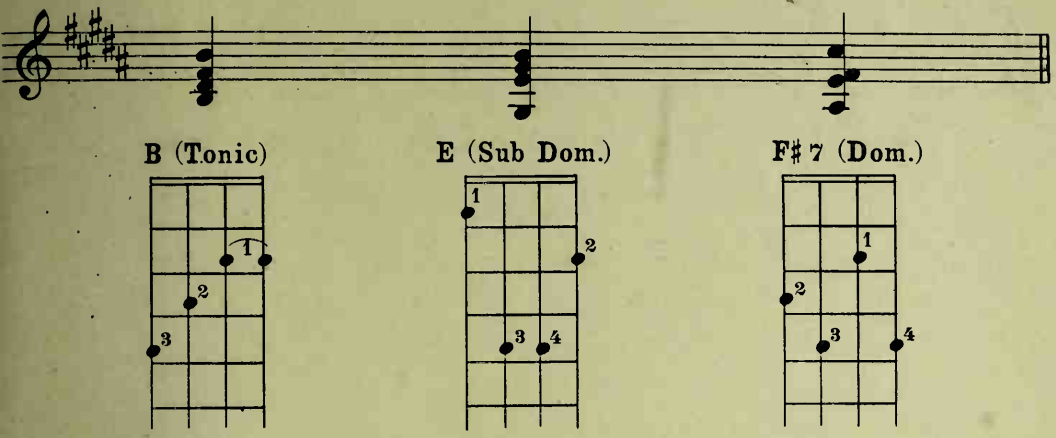
The 3 chords in the key of "C♯" minor (relative to "E" major) are



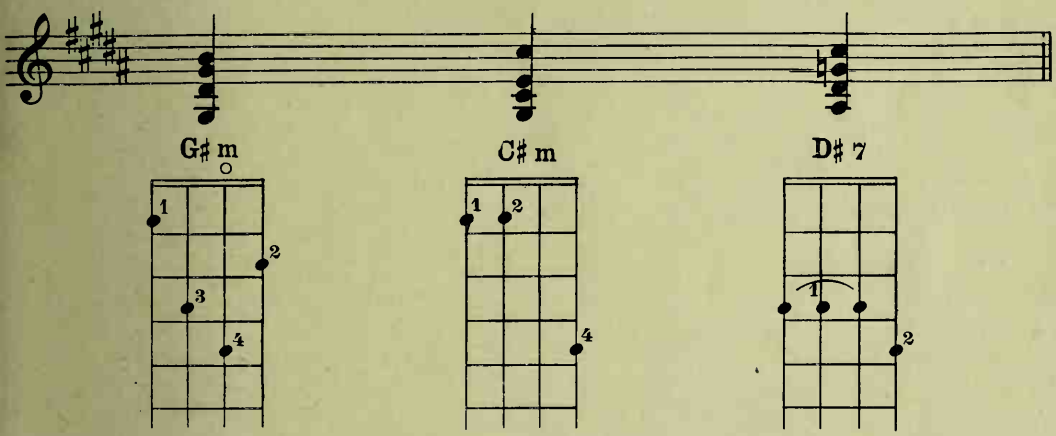
Modulations in the key of "E"



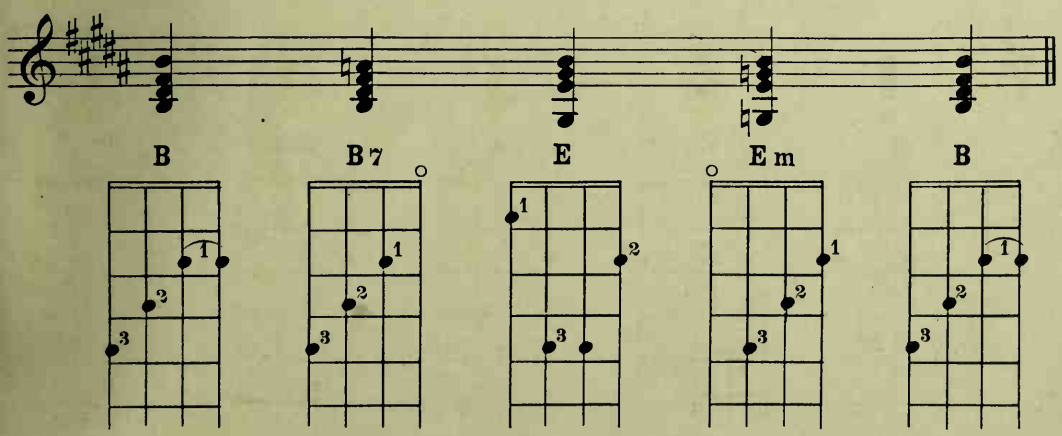
The 3 chords in the key of "B" major are

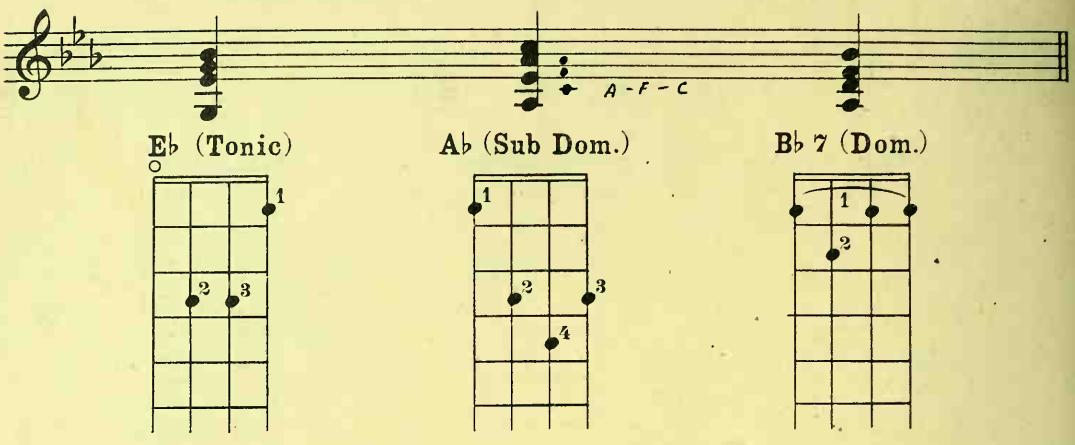


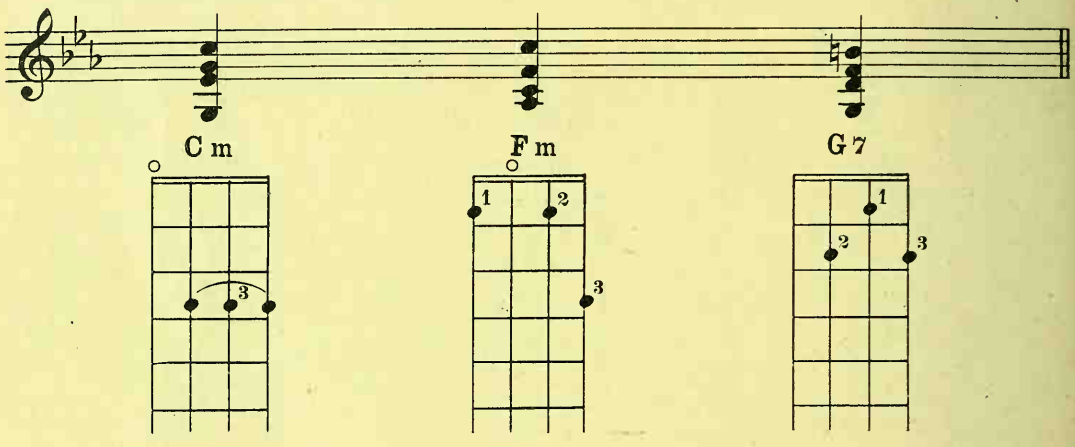
The 3 chords in the key of "G♯" minor (relative to B major) are



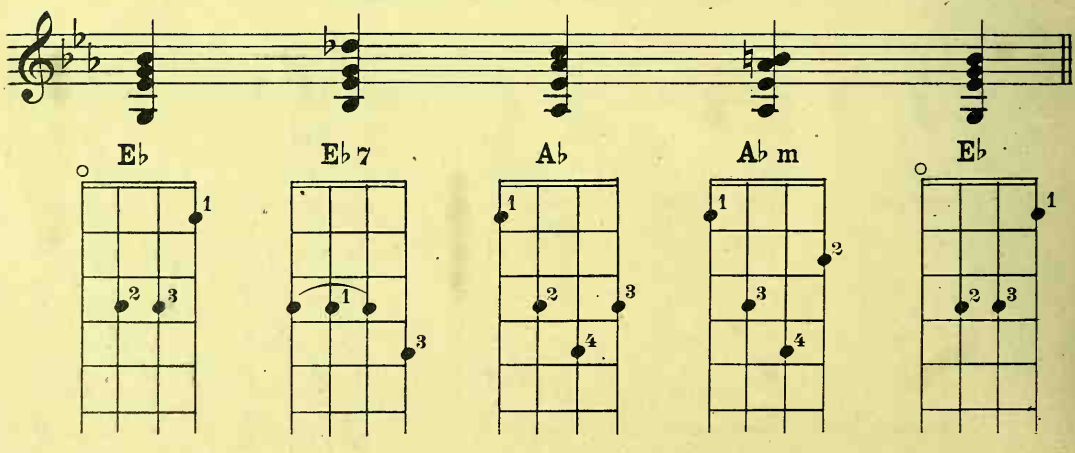
Modulations in the key of "B"



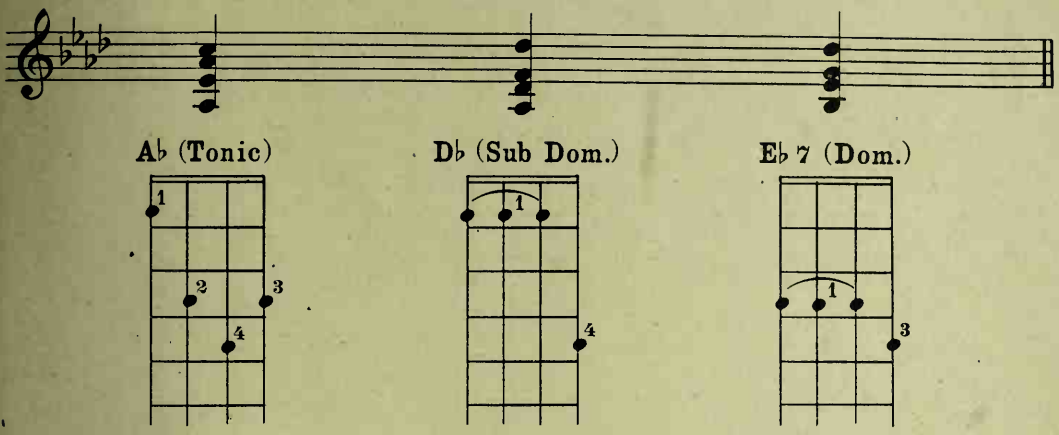
The 3 chords in the key of "E♭" major are

The 3 chords in the key of "C" minor (relative to "E♭" minor) are



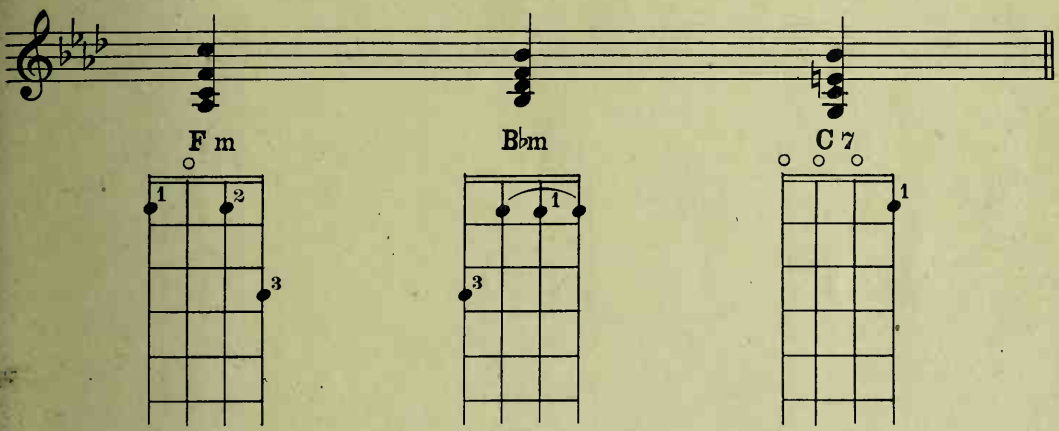
Modulations in the key of "E♭"



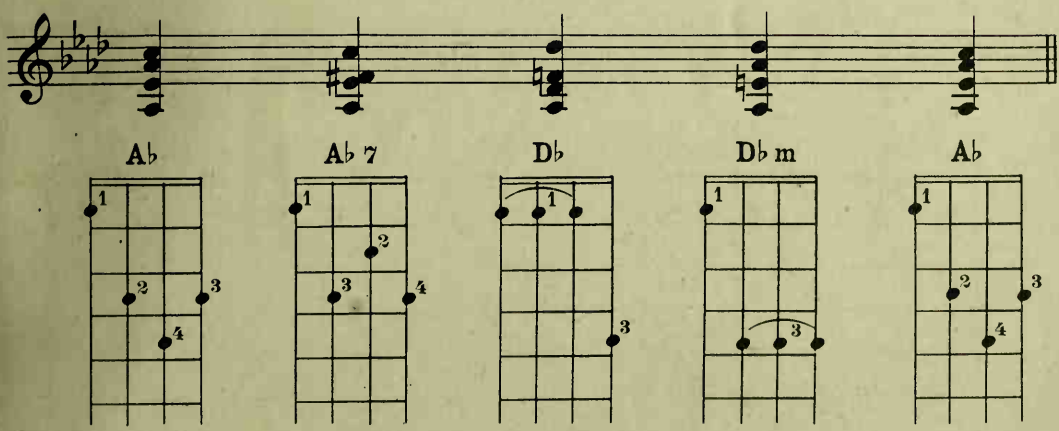
The 3 chords in the key of "A♭" major are



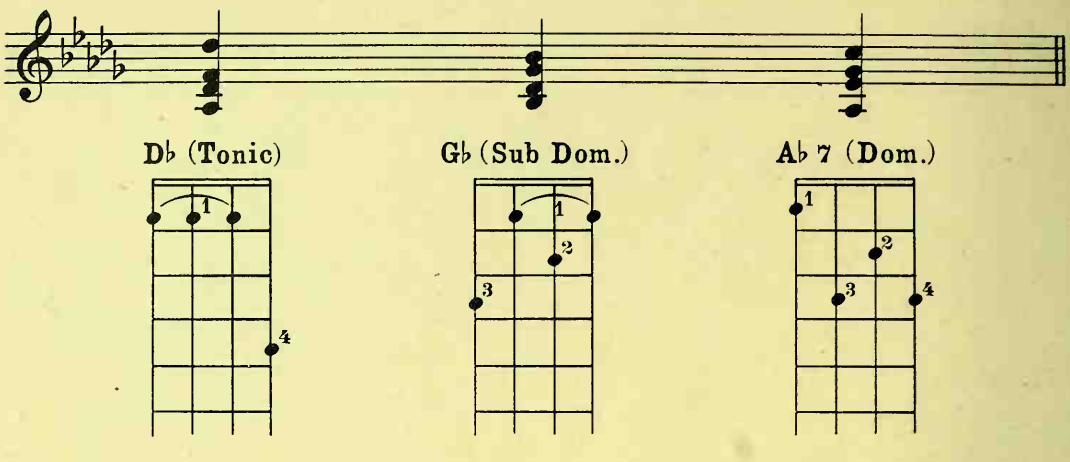
The 3 chords in the key of "F" minor (relative to "A♭" major) are



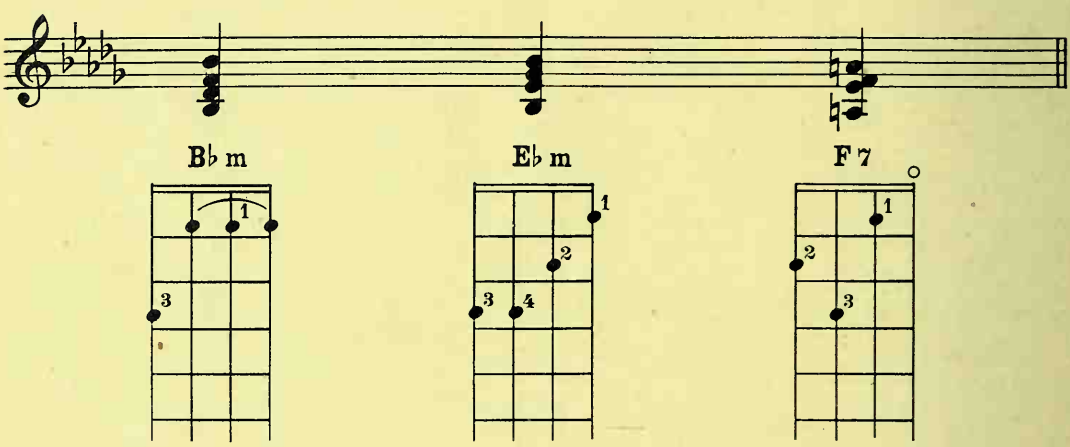
Modulations in the key of "A♭"



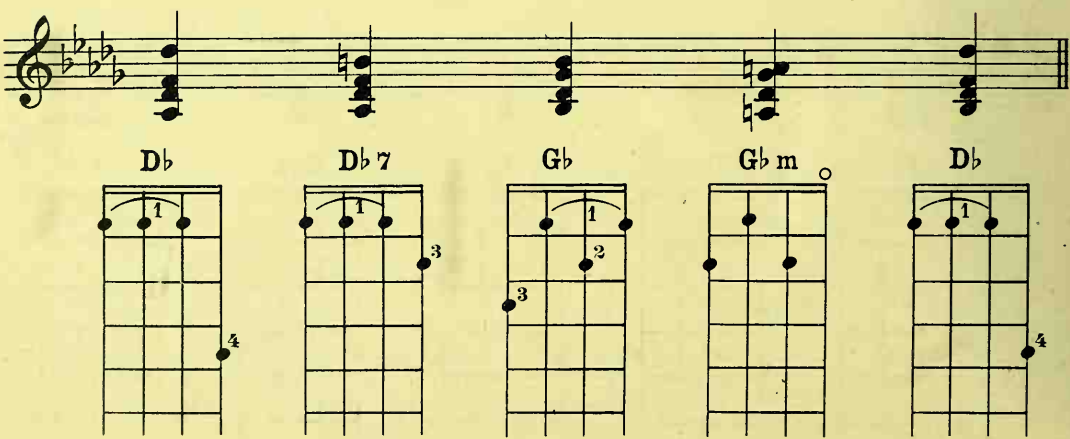
The 3 chords in the key of "D♭" major are



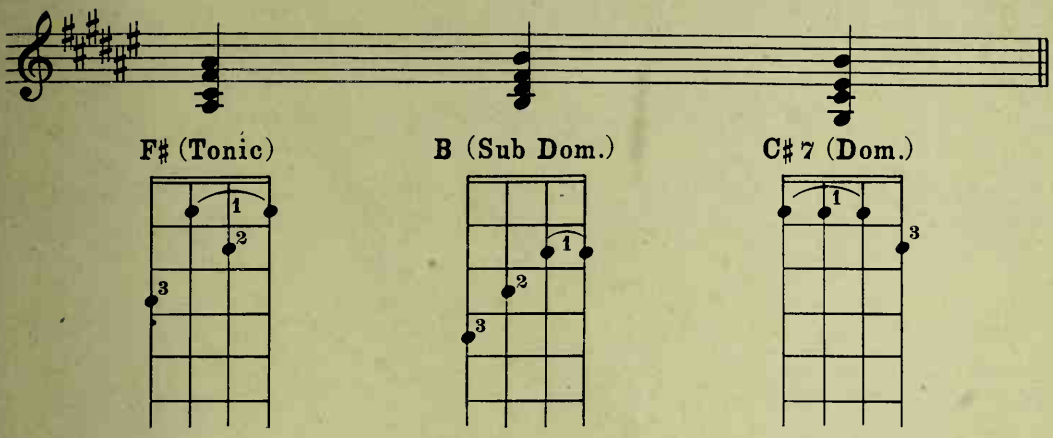
The 3 chords in the key of "B♭" minor (relative to "D♭" major) are



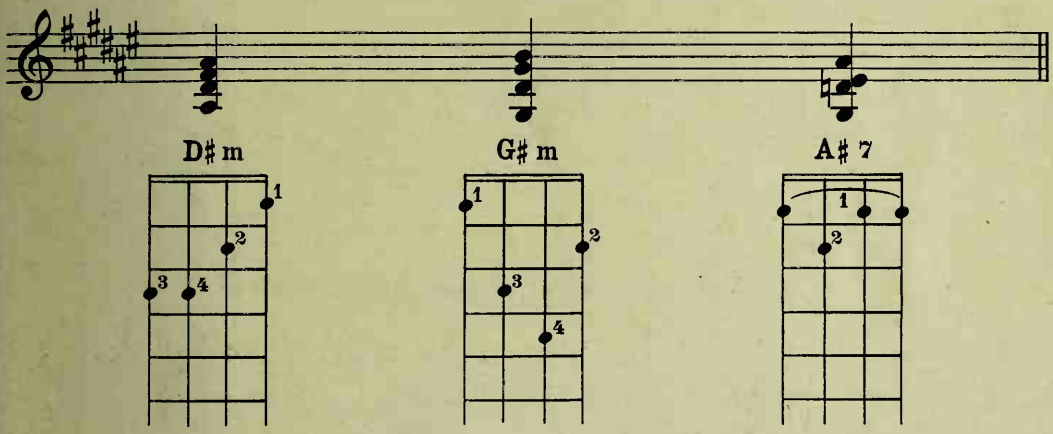
Modulations in the key of "D♭"



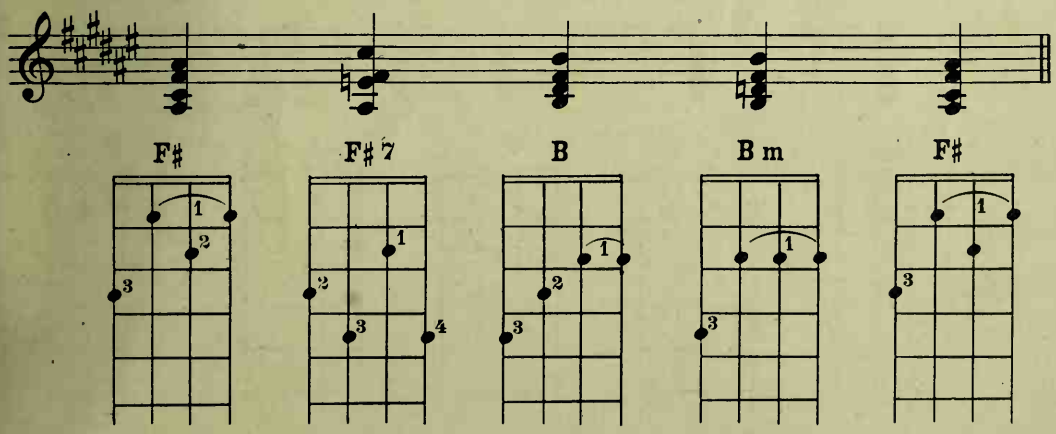
The 3 chords in the key of "F♯" major are

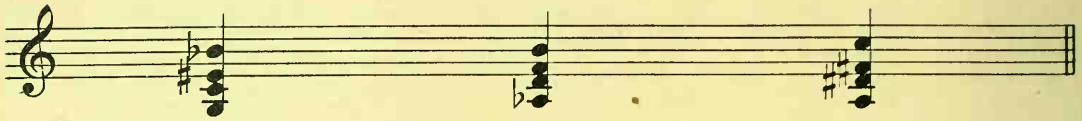
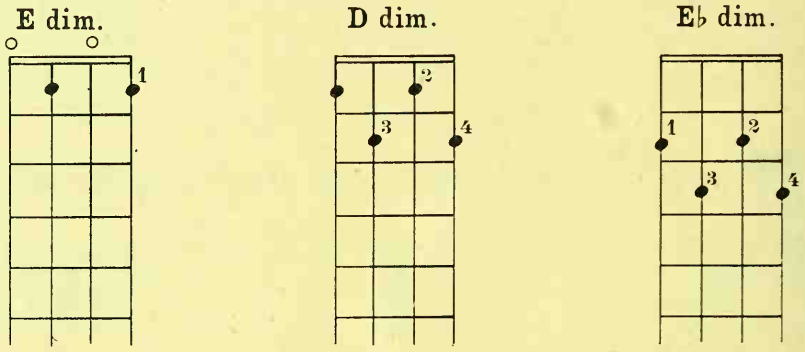


The 3 chords in the key of "D♯" minor (relative to "F♯" major) are

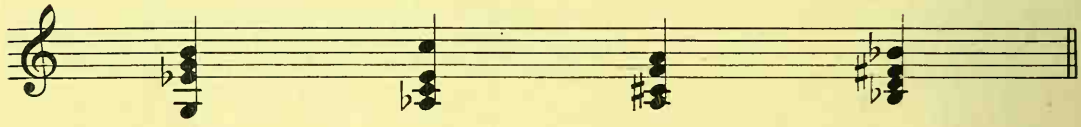


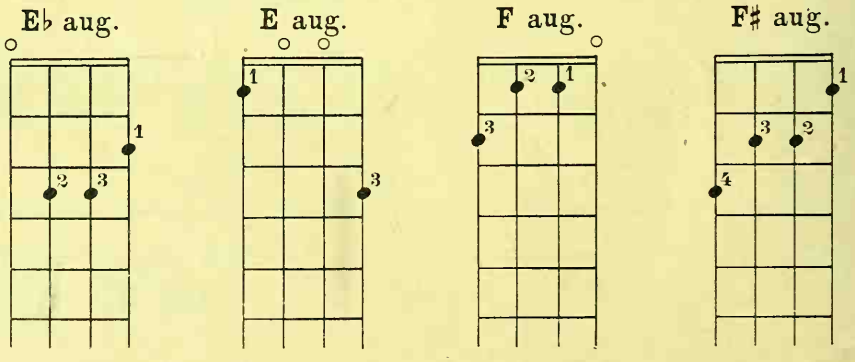
Modulations in the key of "F♯"



The three Diminished Seventh Chords are



The four Augmented Chords are





THE DOMINANT 9th

Often a Dominant 7th chord will have another note added. This note being two full tones higher than the seventh note in the scale of key in which the Student is playing, (sometimes written and played an octave lower) we will refer to the chord as a 9th.

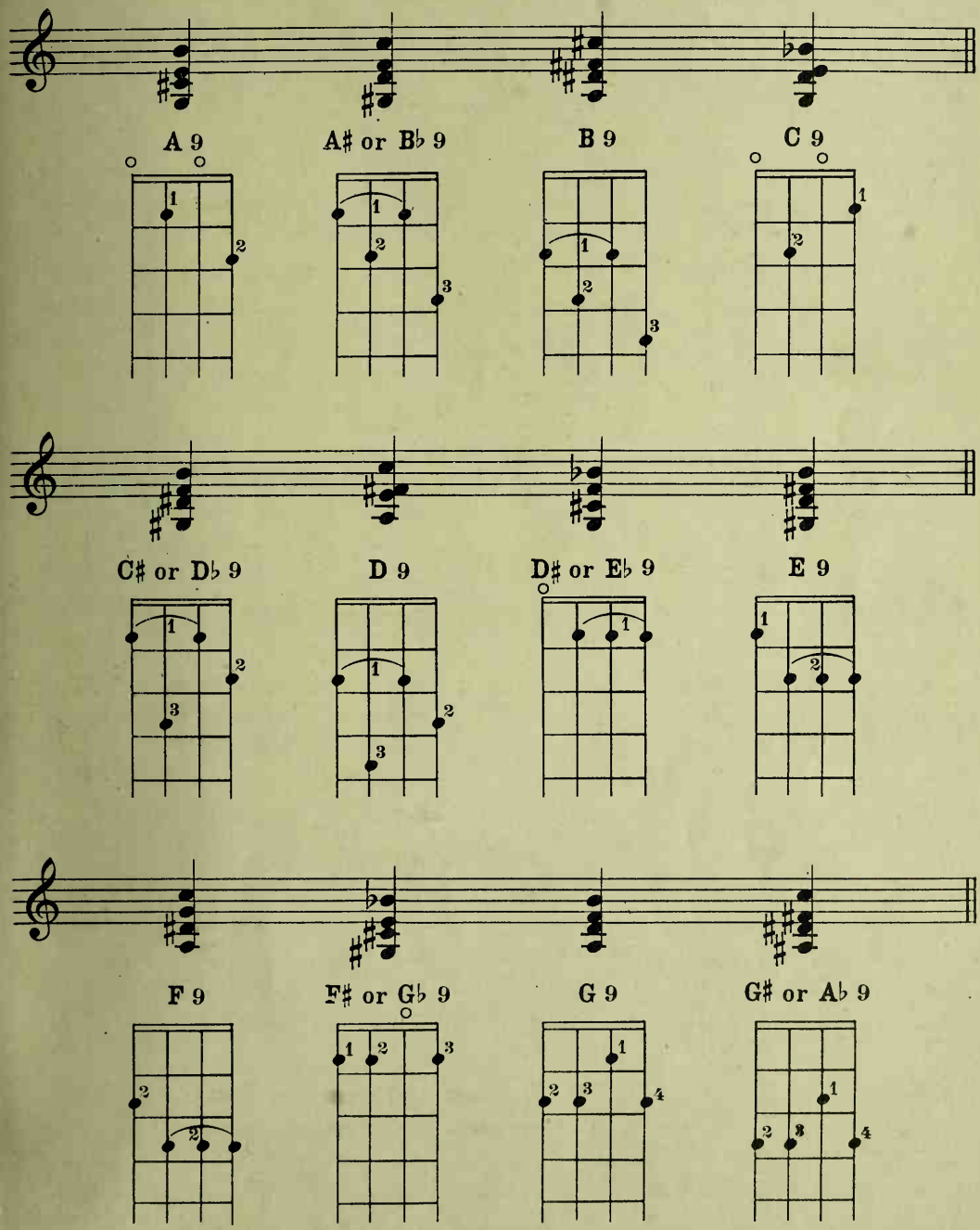
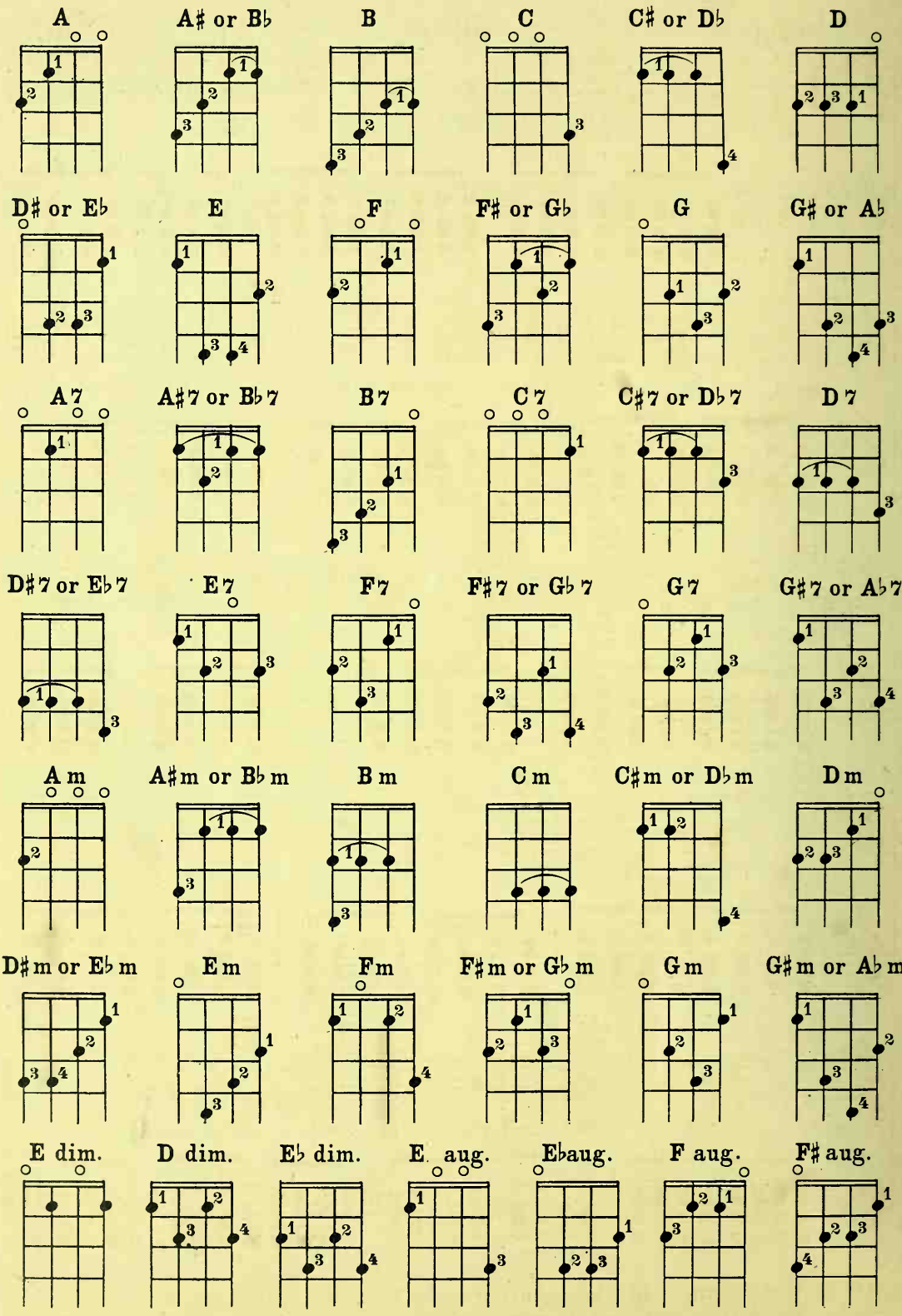
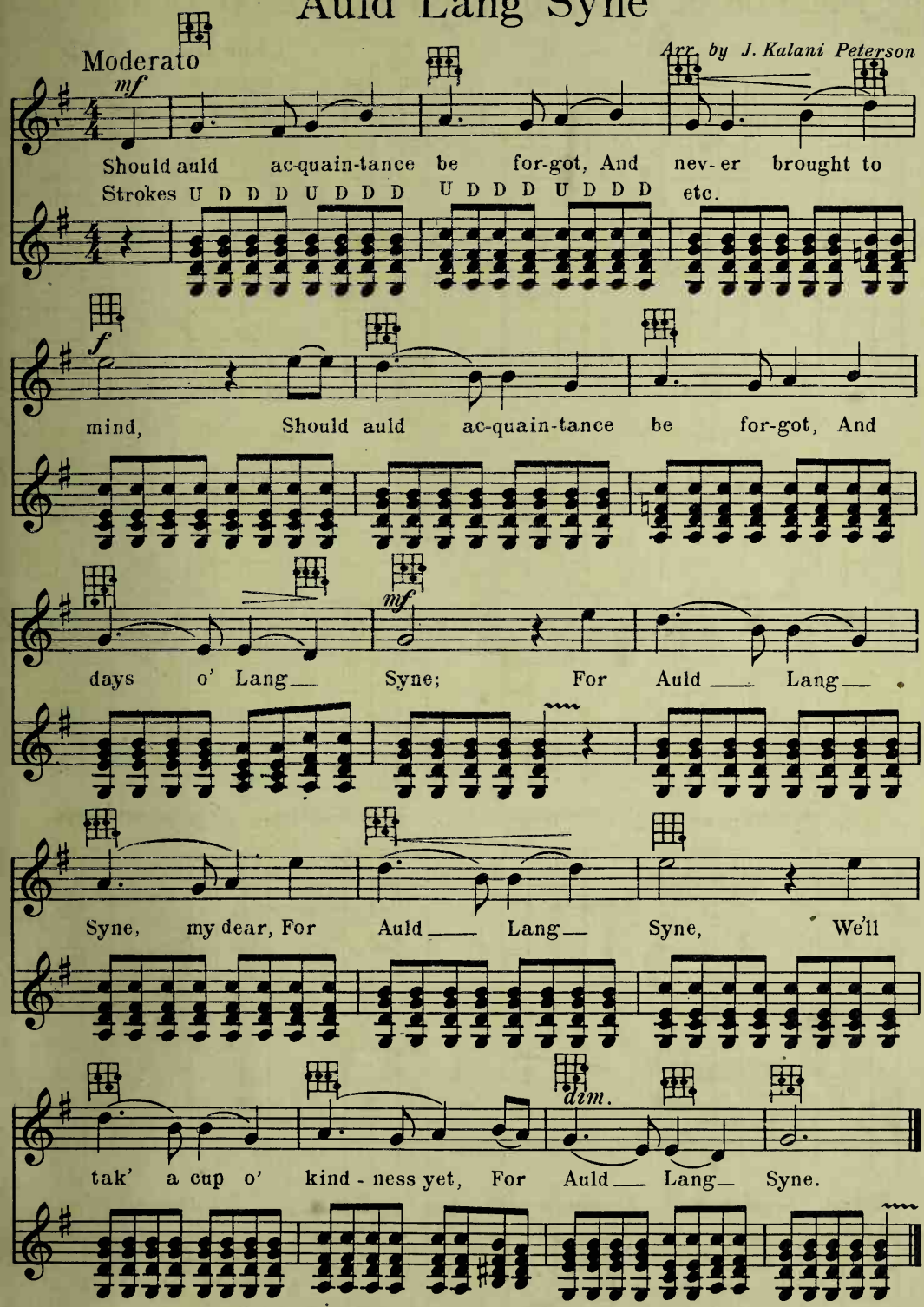



Diagram of important Chords in the C Tuning



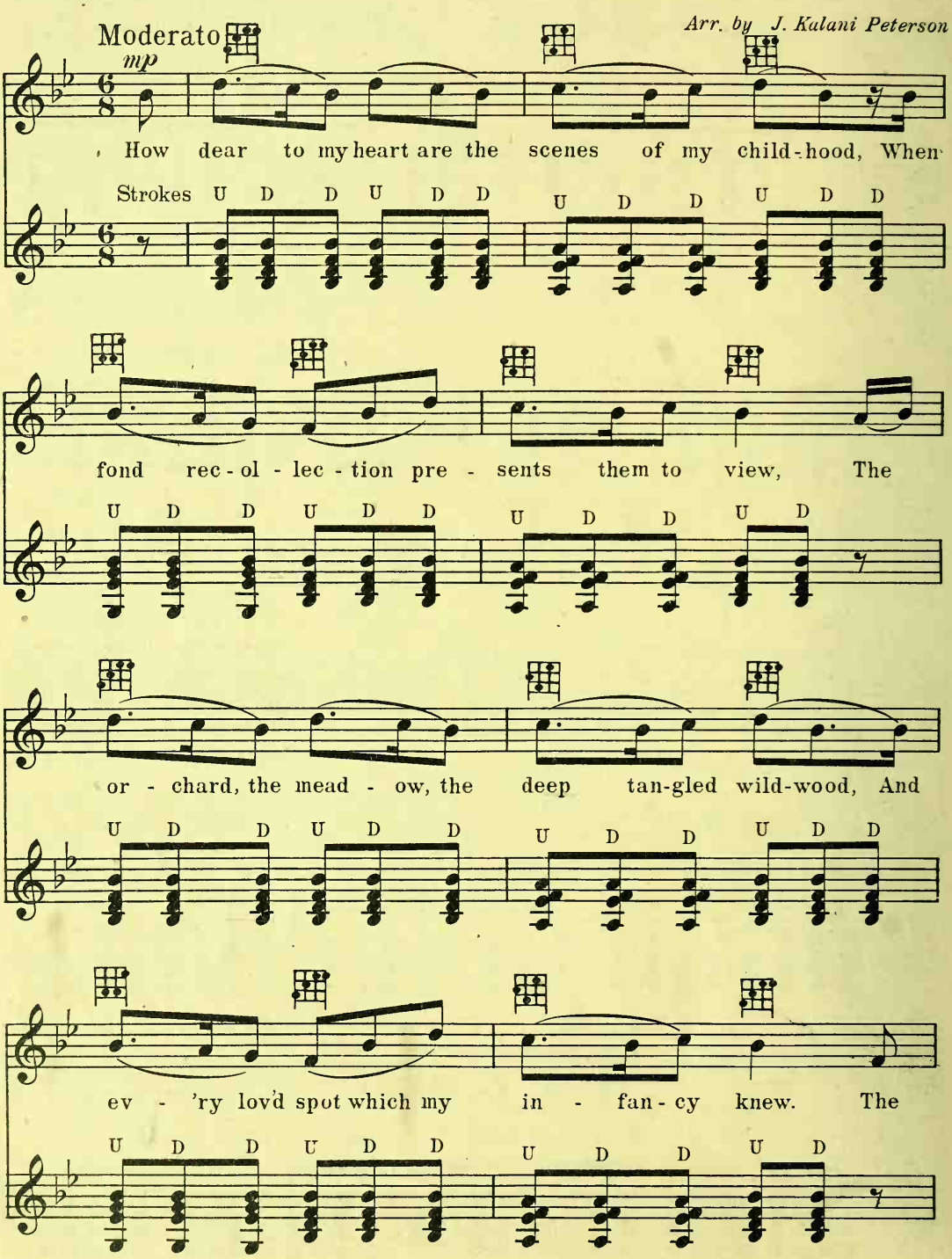
Auld Lang Syne

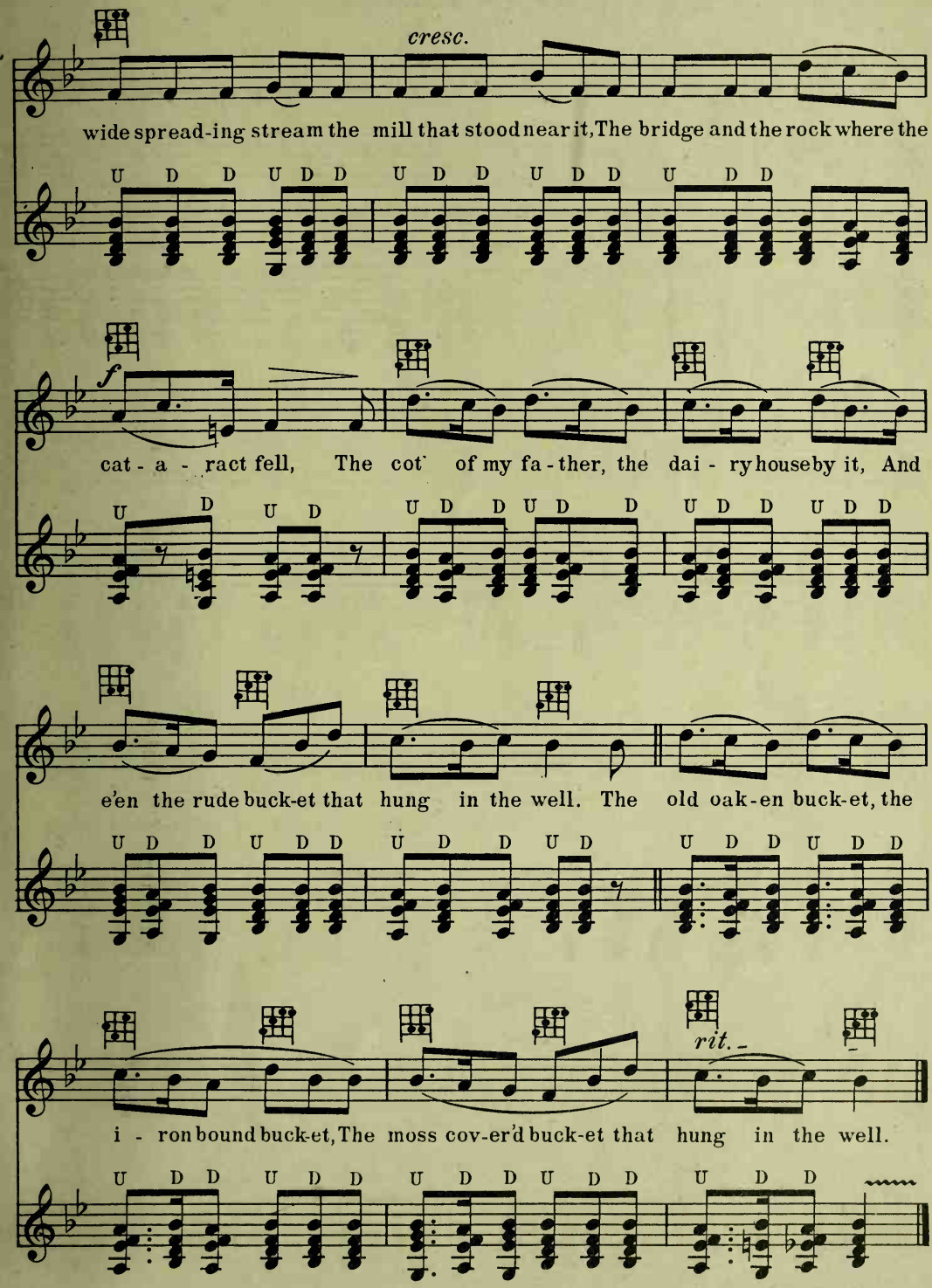
Moderato

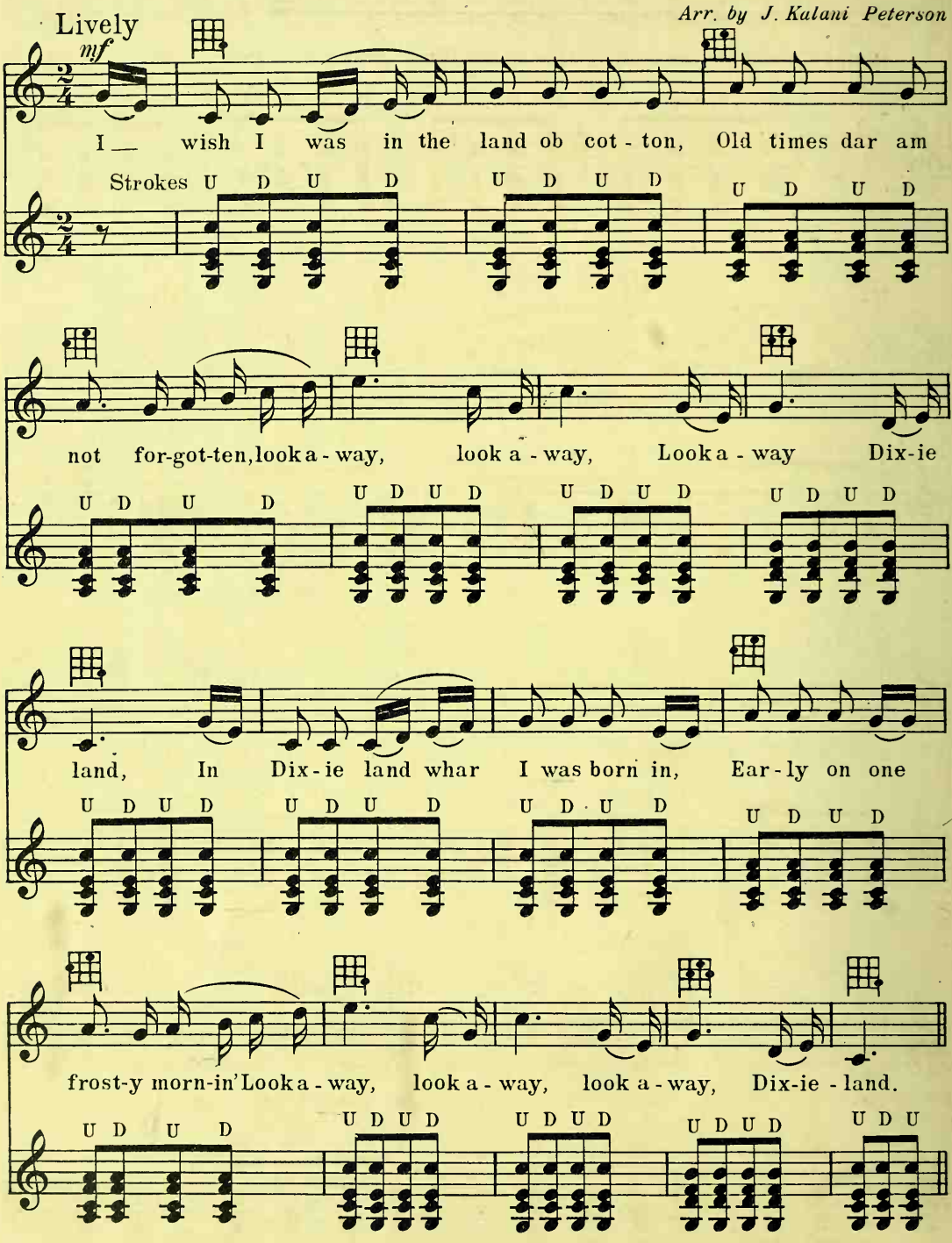
Arr. by J. Kalani Peterson

mf
Should auld ac-quain-tance be for-got, And nev-er brought to
Strokes U D D D U D D D U D D D U D D D etc.
f
mind, Should auld ac-quain-tance be for-got, And
mf
days o' Lang Syne; For Auld Lang
Syne, my dear, For Auld Lang Syne, We'll
dim.
tak' a cup o' kind-ness yet, For Auld Lang Syne.

NOTE: Use Common Stroke counting eight beats to the measure.
Up with thumb and down with first or index finger.

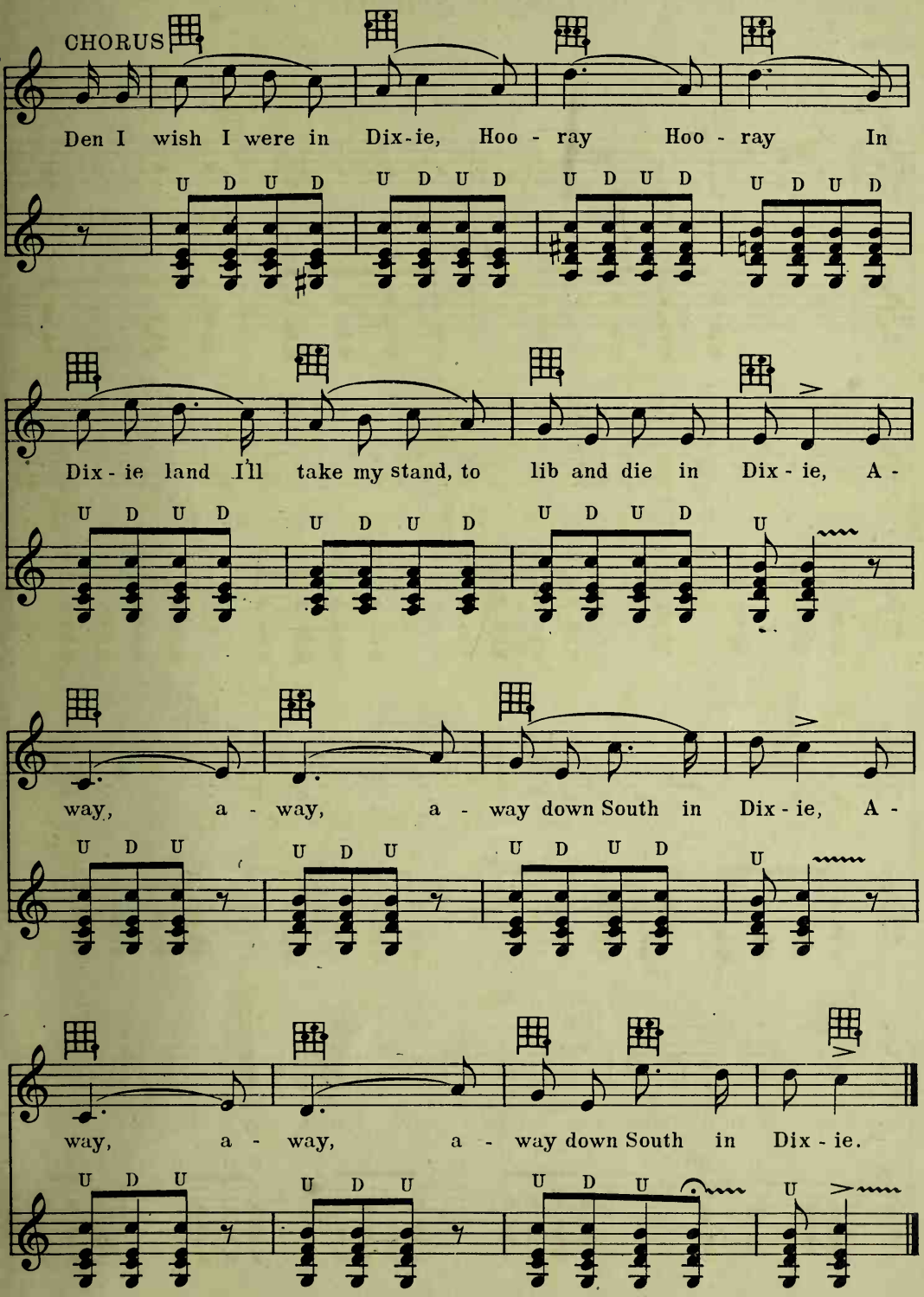
The Old Oaken Bucket

With Ukulele acc.

Moderato
mp
Arr. by J. Kalani Peterson
How dear to my heart are the scenes of my child-hood, When
Strokes U D D U D D
U D D U D D
fond rec-ol-lec-tion pre-sents them to view, The
U D D U D D
U D D U D
or-chard, the mead-ow, the deep tan-gled wild-wood, And
U D D U D D
U D D U D D
ev-'ry lov'd spot which my in-fan-cy knew. The
U D D U D D
U D D U D

Count 6 beats to each measure.

cresc.
wide spread-ing stream the mill that stood near it, The bridge and the rock where the
f
cat - a - ract fell, The cot of my fa - ther, the dai - ry house by it, And
e'en the rude buck-et that hung in the well. The old oak-en buck-et, the
rit.
i - ron bound buck-et, The moss cov-er'd buck-et that hung in the well.

Dixie Land

Arr. by J. Kalani Peterson
Lively
mf
I wish I was in the land ob cot - ton, Old times dar am
Strokes U D U D
not for-got-ten, look a - way, look a - way, Look a - way Dix-ie
land, In Dix - ie land whar I was born in, Ear - ly on one
frost-y morn-in' Look a - way, look a - way, look a - way, Dix-ie - land.

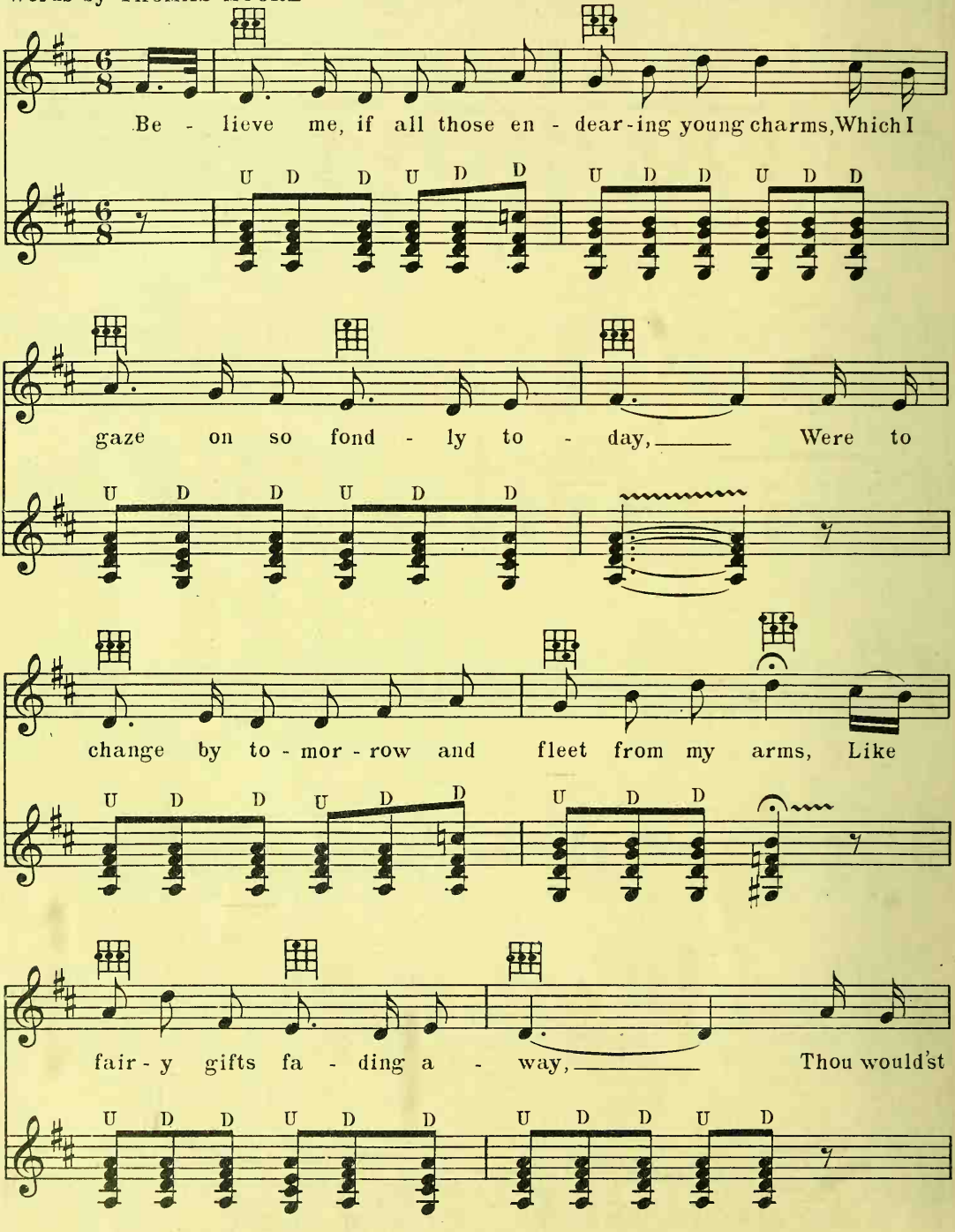
NOTE. Use Common Stroke up with thumb and down with 1st finger.

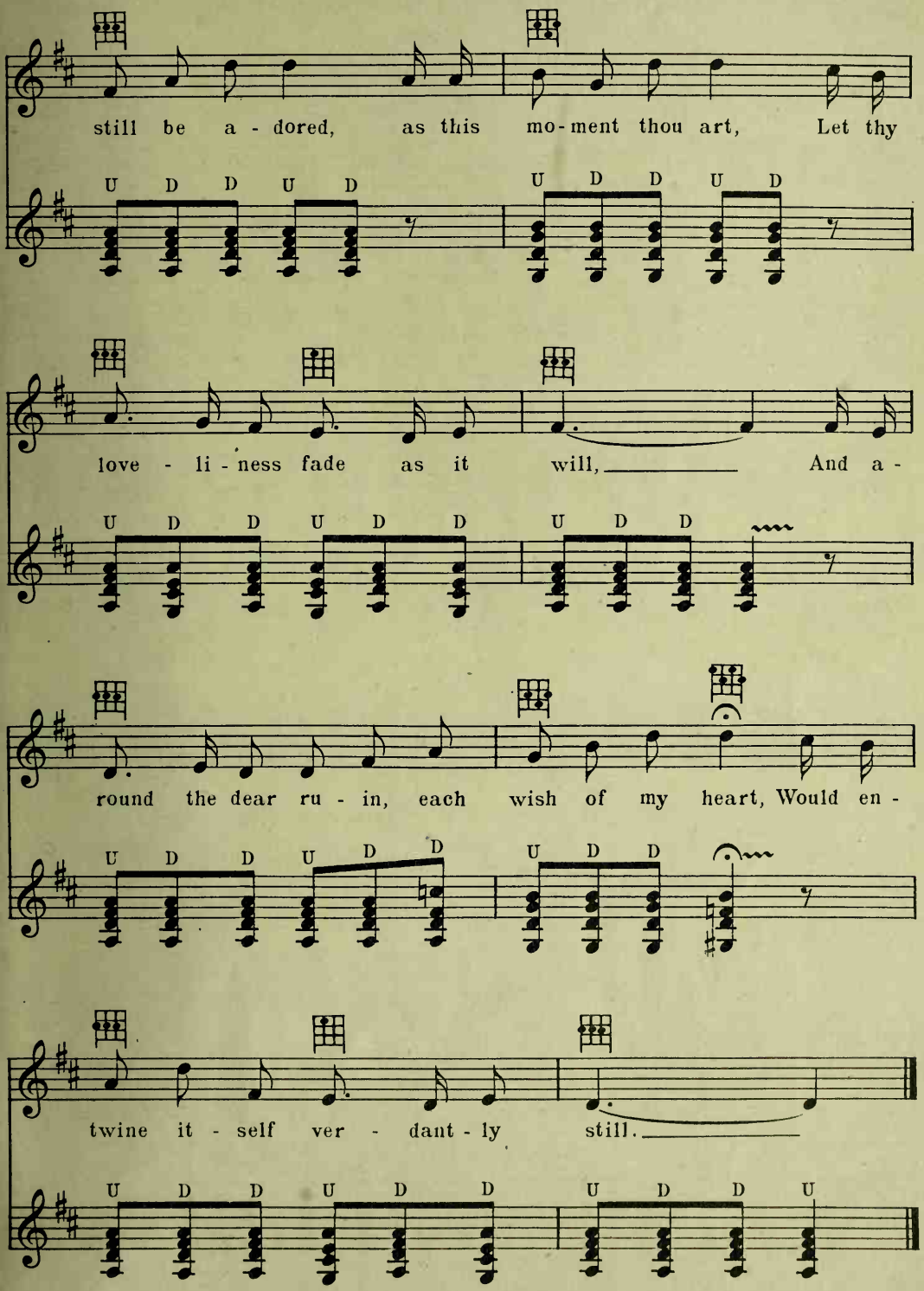
DIXIE LAND

CHORUS
Den I wish I were in Dix-ie, Hoo - ray Hoo - ray In
U D U D U D U D U D U D U D U D
Dix - ie land I'll take my stand, to lib and die in Dix - ie, A -
U D U D U D U D U D U D U D U
way, a - way, a - way down South in Dix - ie, A -
U D U U D U U D U D U
way, a - way, a - way down South in Dix - ie.
U D U U D U U D U U

Believe Me If All Those Endearing Young Charms

With Ukulele acc.

Words by THOMAS MOORE

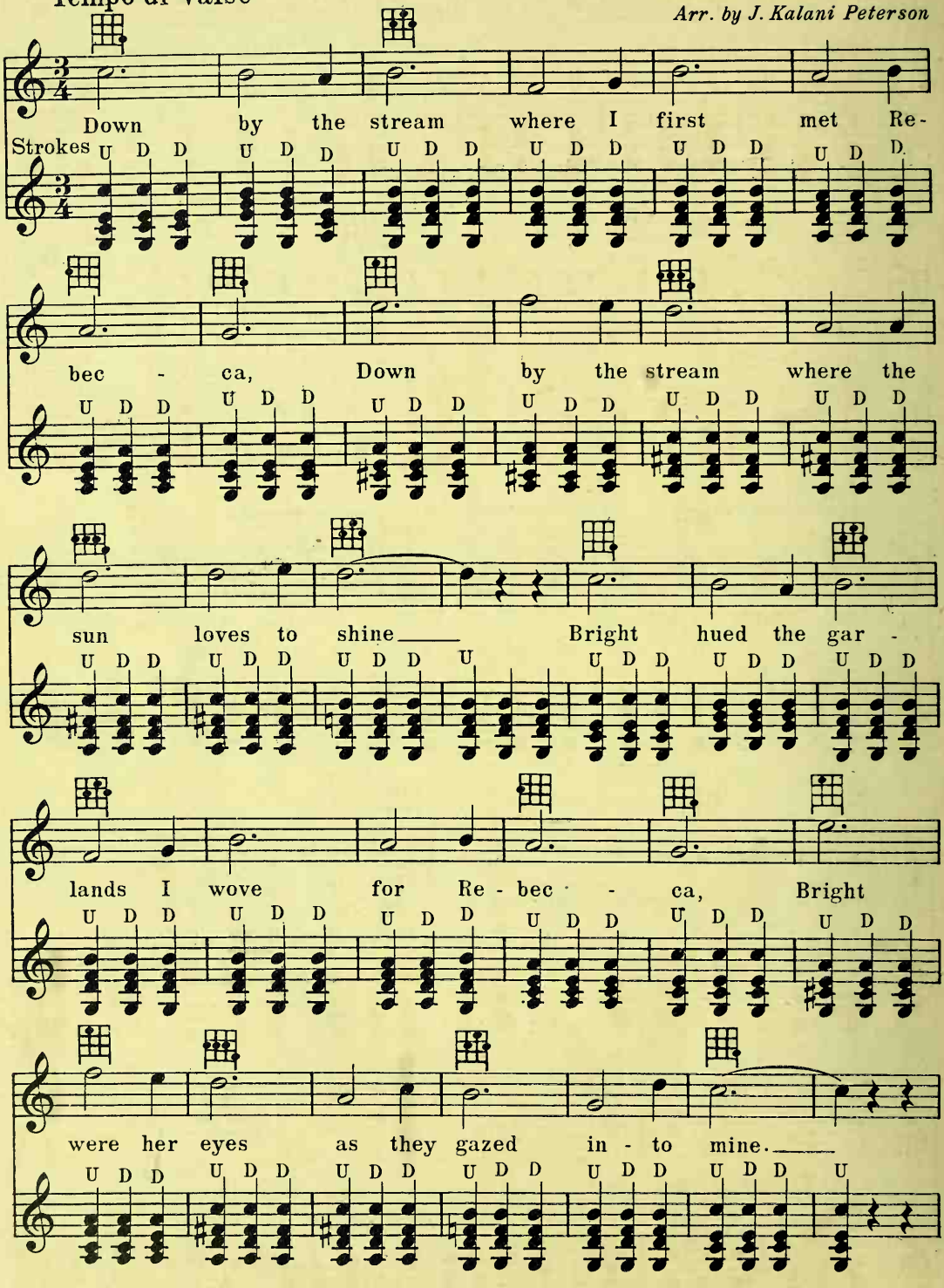
Arr. by J. Kalani Peterson

Be - lieve me, if all those en - dear-ing young charms, Which I
gaze on so fond - ly to - day, Were to
change by to - mor - row and fleet from my arms, Like
fair - y gifts fa - ding a - way, Thou would'st

Count 6 beats to the measure.

still be a - dored, as this mo - ment thou art, Let thy
love - li - ness fade as it will, And a -
round the dear ru - in, each wish of my heart, Would en -
twine it - self ver - dant - ly still.

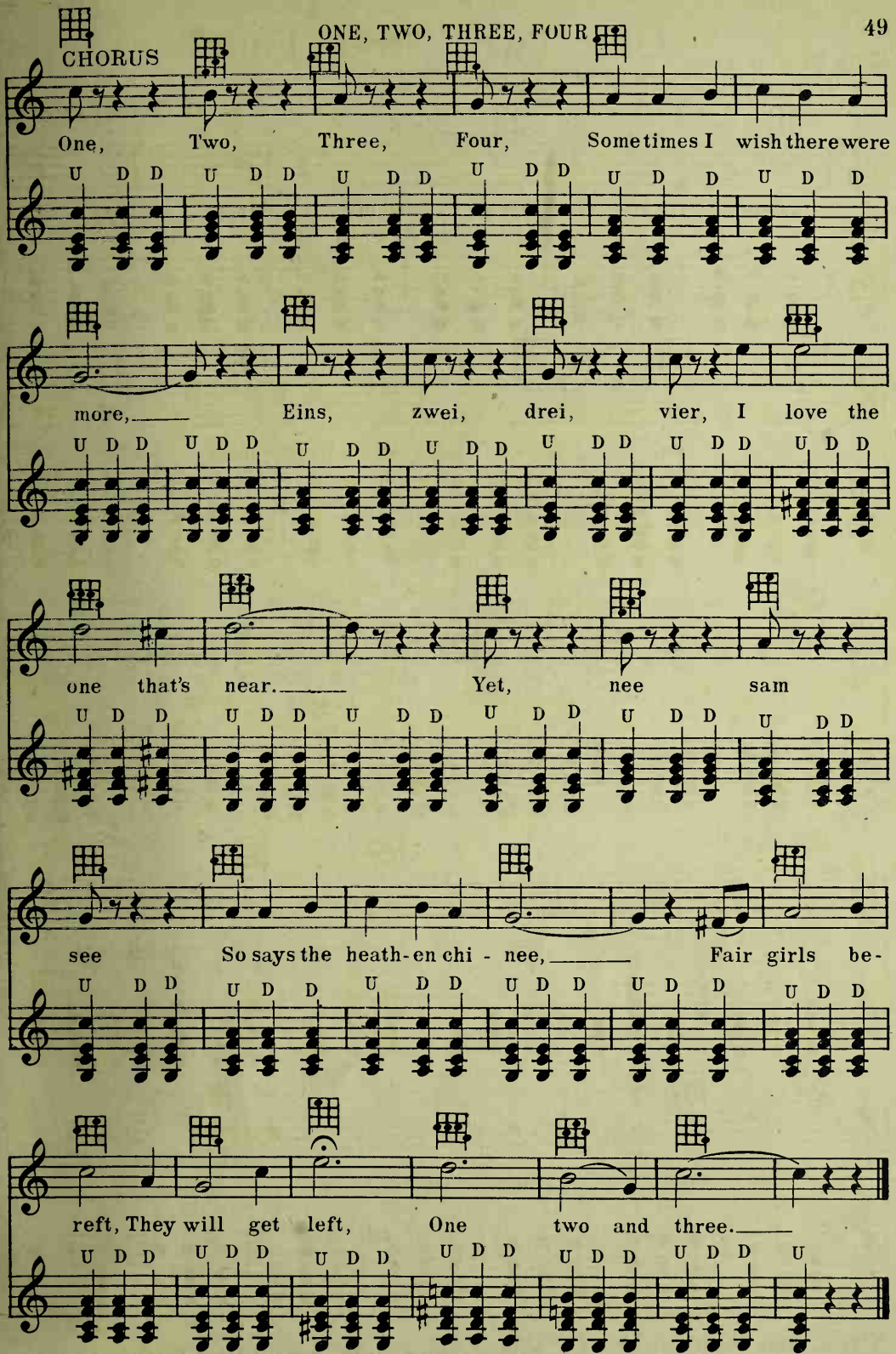
One, Two, Three, Four

With Ukulele acc.

Tempo di Valse

Arr. by J. Kalani Peterson

Down by the stream where I first met Re-
Strokes U D D U D D U D D U D D U D D U D D
bec - ca, Down by the stream where the
sun loves to shine Bright hued the gar -
lands I wove for Re - bec - ca, Bright
were her eyes as they gazed in - to mine.

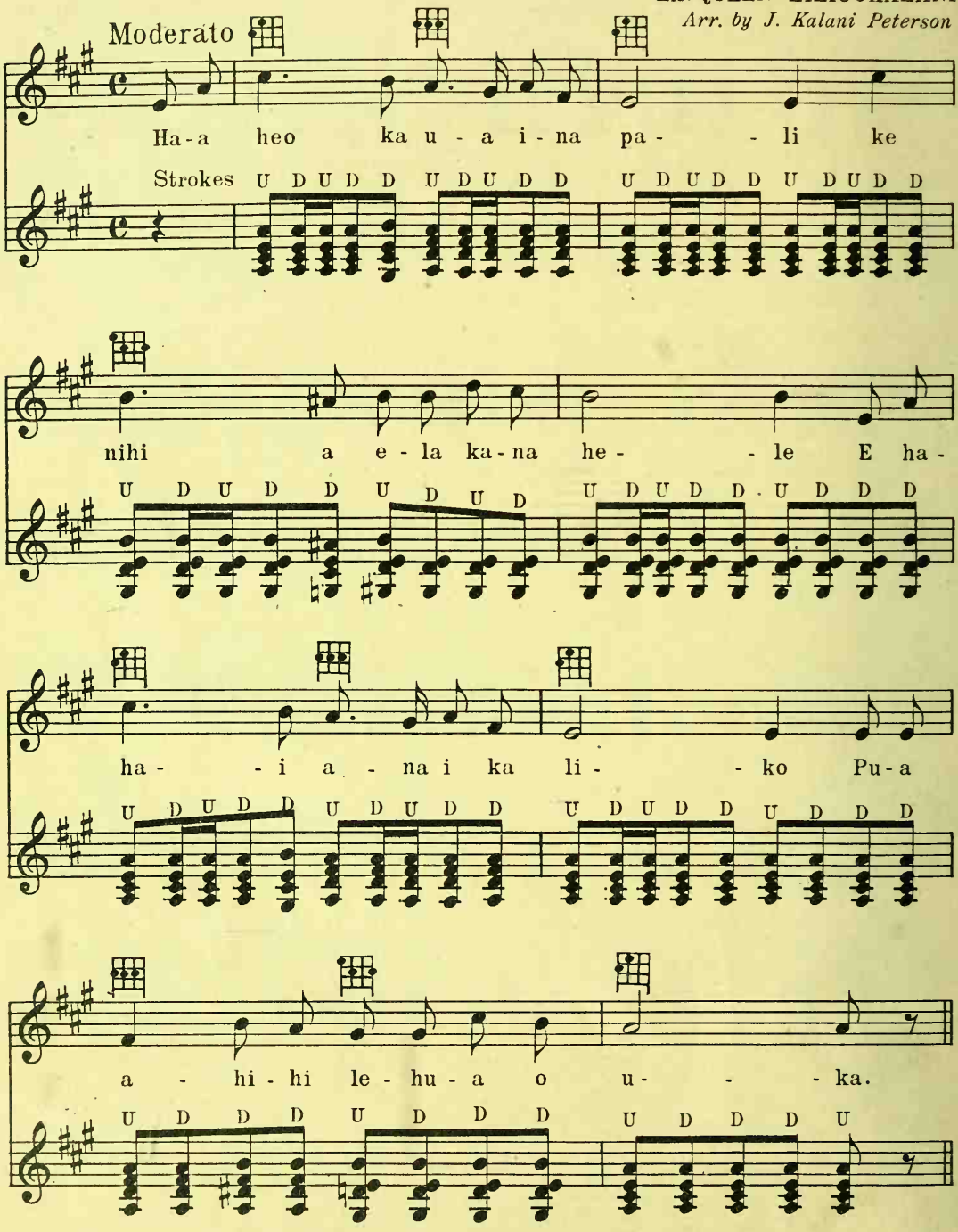
NOTE. Use Waltz stroke. Up with thumb and down with first finger. Count three to the measure.


CHORUS
One, Two, Three, Four, Sometimes I wish there were
U D D U D D U D D U D D U D D U D D U D D
more, Eins, zwei, drei, vier, I love the
U D D U D D U D D U D D U D D U D D U D D
one that's near. Yet, nee sam
U D D U D D U D D U D D U D D U D D
see So says the heath-en chi - nee, Fair girls be-
U D D U D D U D D U D D U D D U D D
reft, They will get left, One two and three.
U D D U D D U D D U D D U D D U D D U

Aloha Oe

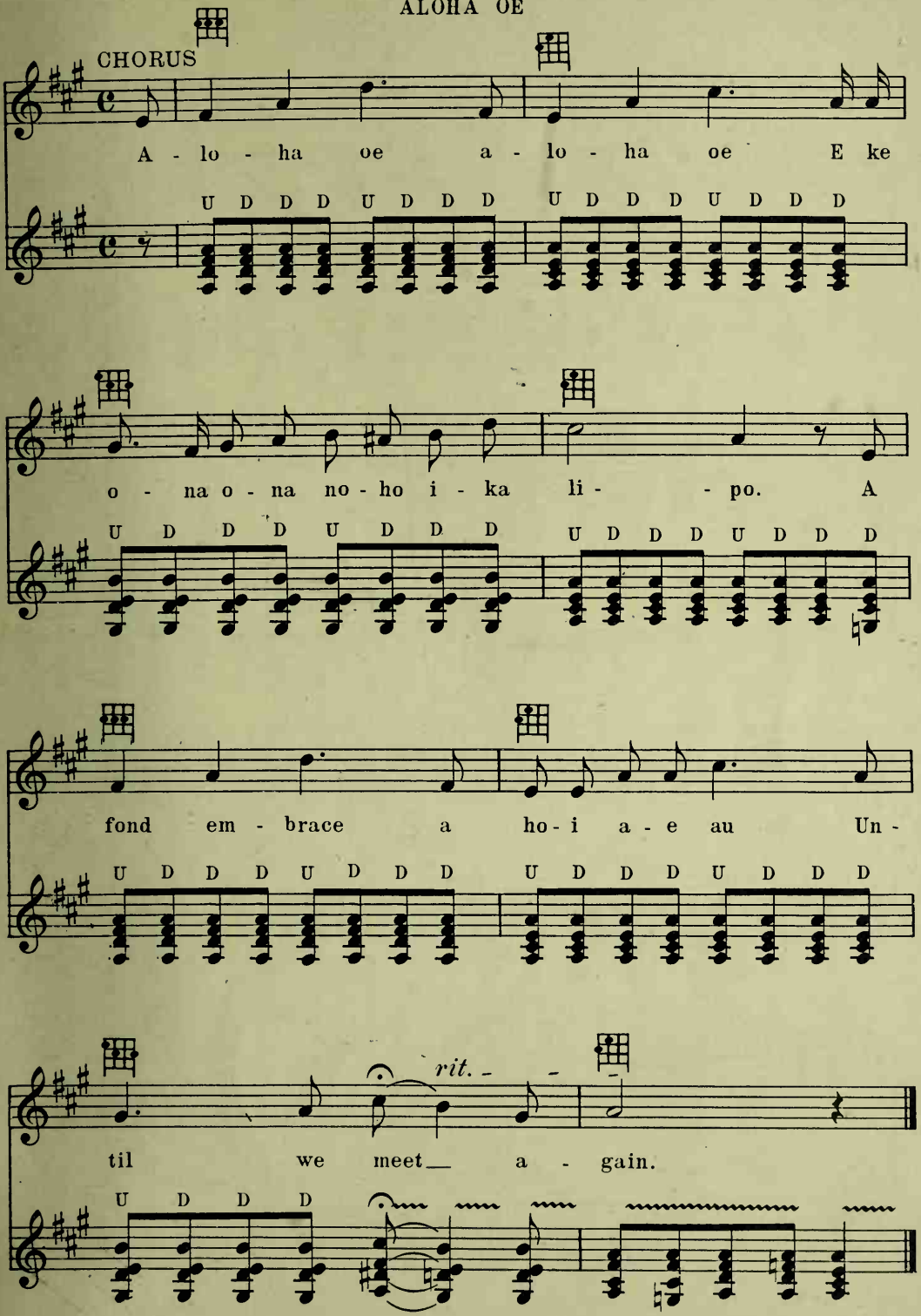
(Farewell To Thee)

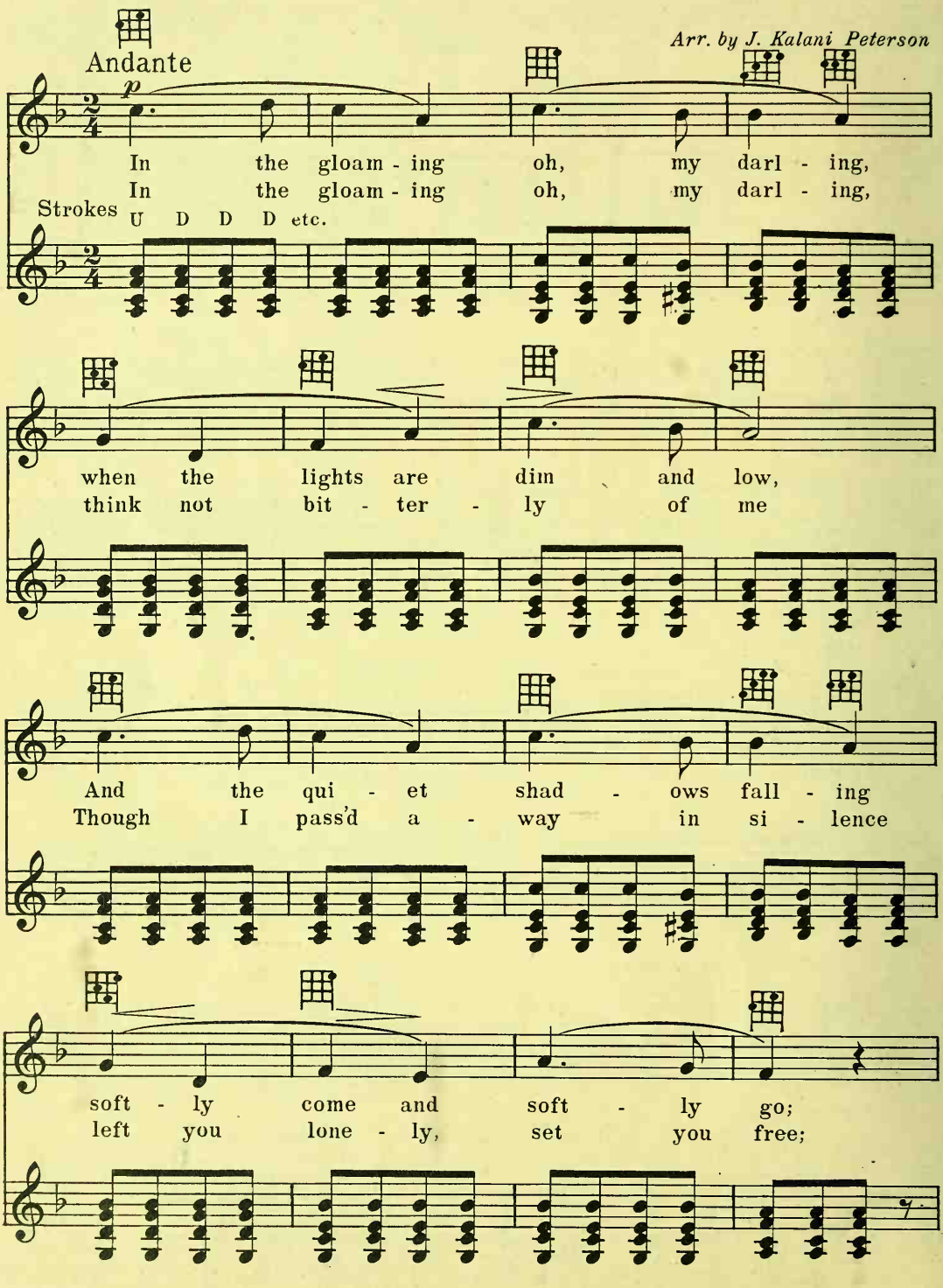
With Ukulele acc.

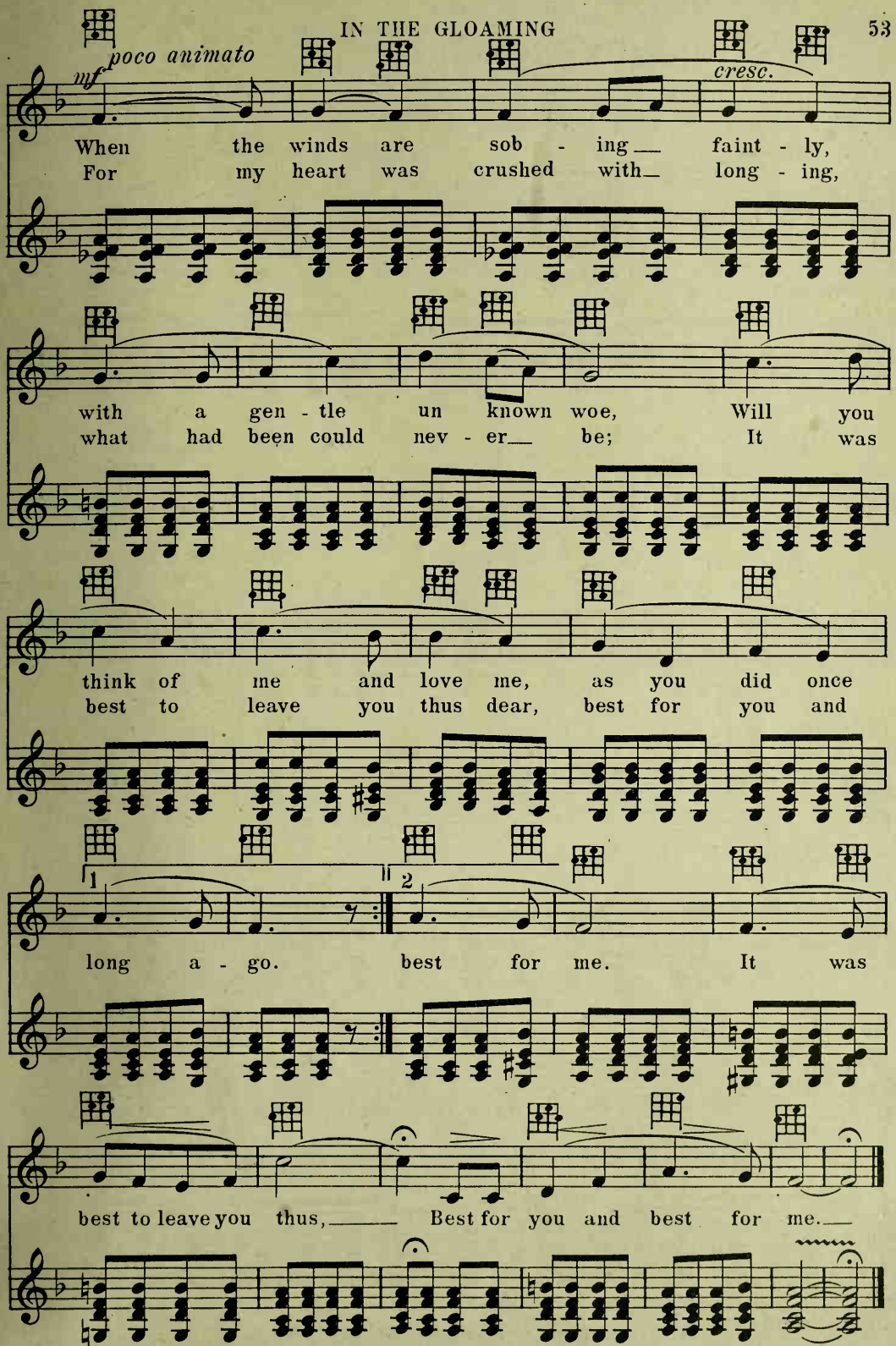
Words and Music by
Ex. QUEEN LILIUOKALANI
Arr. by J. Kalani Peterson

Moderato
Ha-a heo ka u - a i - na pa - - li ke
Strokes U D U D D U D U D D U D U D D U D U D D
nihi a e - la ka - na he - - le E ha -
U D U D D U D U D U D U D D U D D D
ha - - i a - na i ka li - - ko Pu - a
U D U D D U D U D D U D U D D U D D D
a - hi - hi le - hu - a o u - - - ka.
U D D D U D D D U D D D U

NOTE. For verse use common stroke. Up with thumb and down with 1st finger. Count eight beats to each measure.

In Chorus use thumb for up stroke and down roll for down stroke.

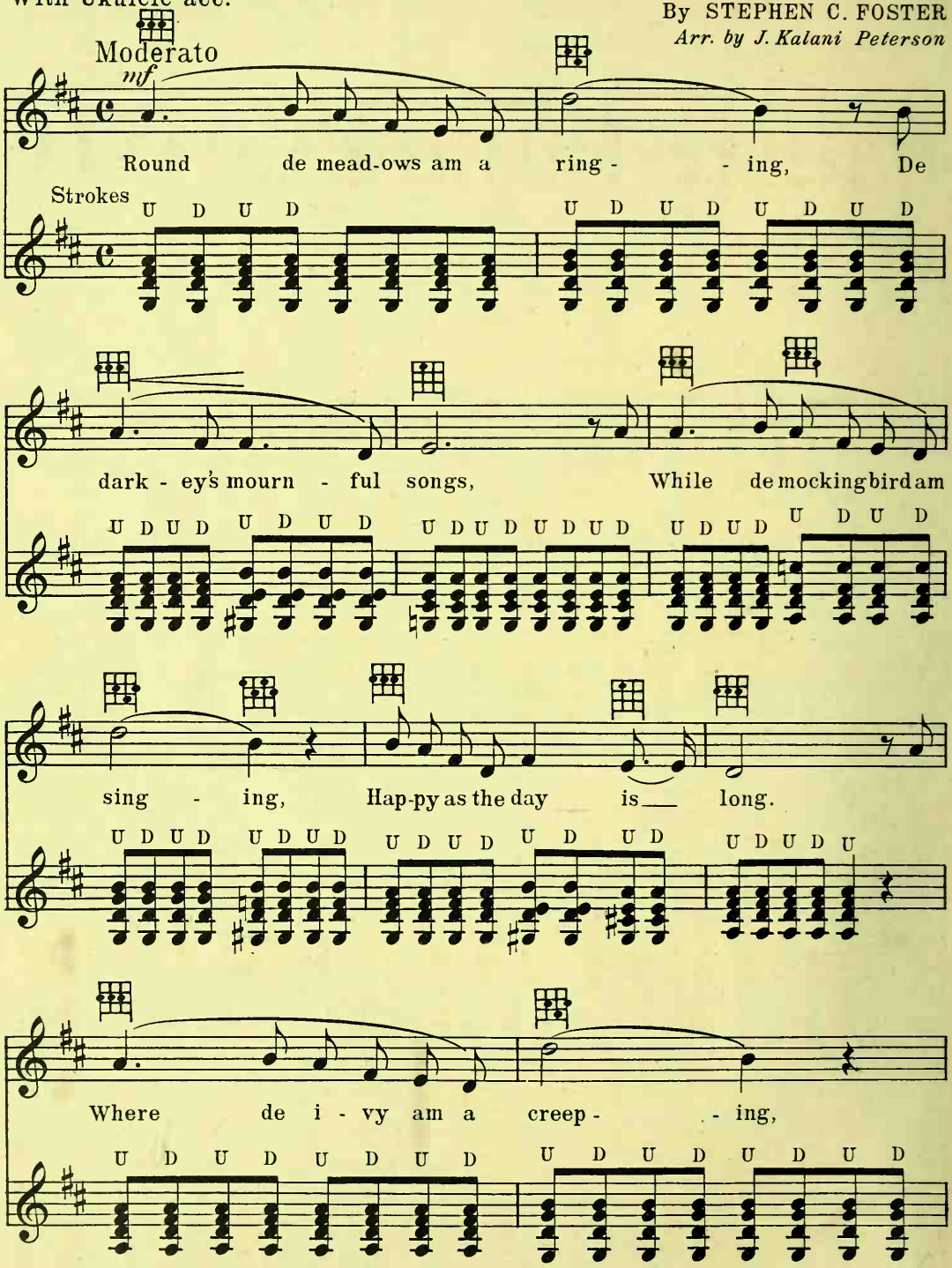
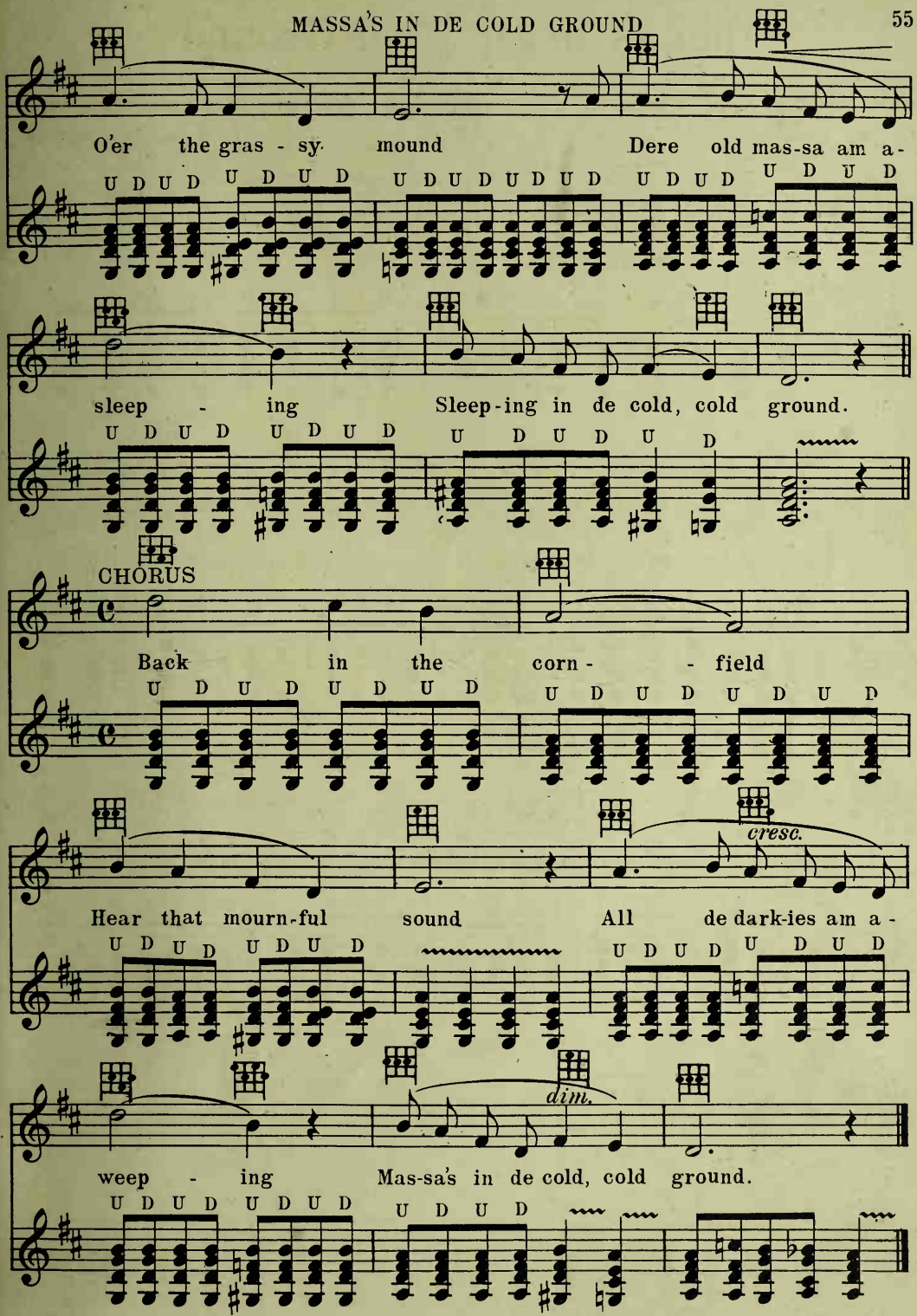
ALOHA OE

CHORUS
A - lo - ha oe a - lo - ha oe E ke
U D D D U D D D U D D D U D D D
o - na o - na no - ho i - ka li - - po. A
U D D D U D D D U D D D U D D D
fond em - brace a ho - i a - e au Un -
U D D D U D D D U D D D U D D D
rit.
til we meet a - gain.
U D D D

In the Gloaming

Arr. by J. Kalani Peterson
Andante
p
In the gloam - ing oh, my darl - ing,
In the gloam - ing oh, my darl - ing,
Strokes U D D D etc.
when the lights are dim and low,
think not bit - ter - ly of me
And the qui - et shad - ows fall - ing
Though I pass'd a - way in si - lence
soft - ly come and soft - ly go;
left you lone - ly, set you free;

NOTE. Use common stroke. Up with the thumb and down with the first finger. Count four beats to each measure.

mf poco animato
cresc.
When the winds are sob - ing faint - ly,
For my heart was crushed with long - ing,
with a gen - tle un known woe, Will you
what had been could nev - er be; It was
think of me and love me, as you did once
best to leave you thus dear, best for you and
1
2
long a - go. best for me. It was
best to leave you thus, Best for you and best for me.

Massa's In De Cold Ground

With Ukulele acc.

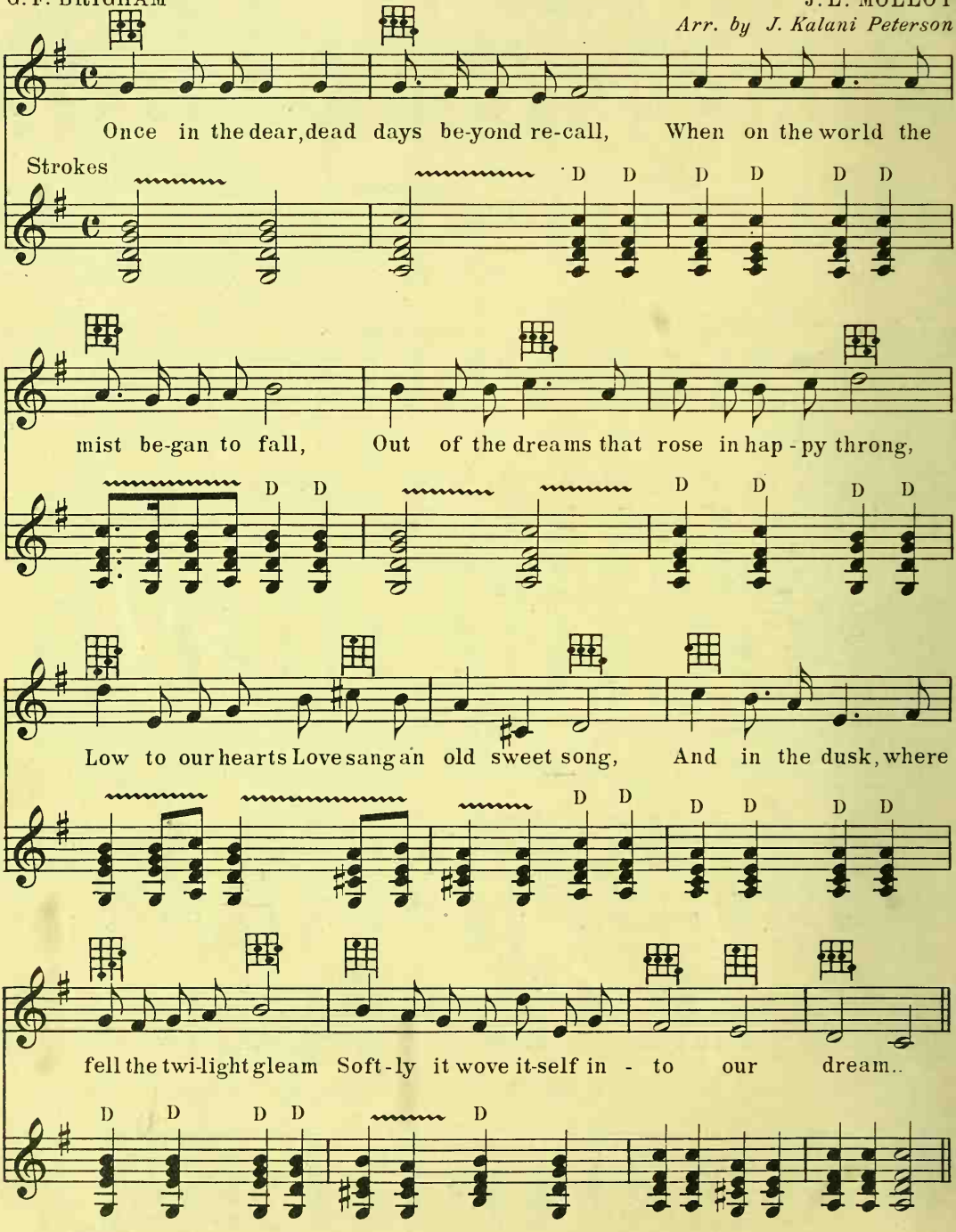
By STEPHEN C. FOSTER
Arr. by J. Kalani Peterson

Moderato
mf
Round de mead-ows am a ring - - ing, De
Strokes
U D U D
U D U D U D U D
dark - ey's mourn - ful songs, While de mocking bird am
sing - ing, Hap-py as the day is long.
Where de i - vy am a creep - - ing,

O'er the gras - sy mound Dere old mas-sa am a-
sleep - ing Sleep-ing in de cold, cold ground.
CHORUS
Back in the corn - - field
cresc.
Hear that mourn-ful sound All de dark-ies am a -
dim.
weep - ing Mas-sa's in de cold, cold ground.

NOTE. Use common up and down stroke and tremolo. Up with the thumb, down with the first or index finger, and tremolo with first or index finger. Count eight beats to each measure.

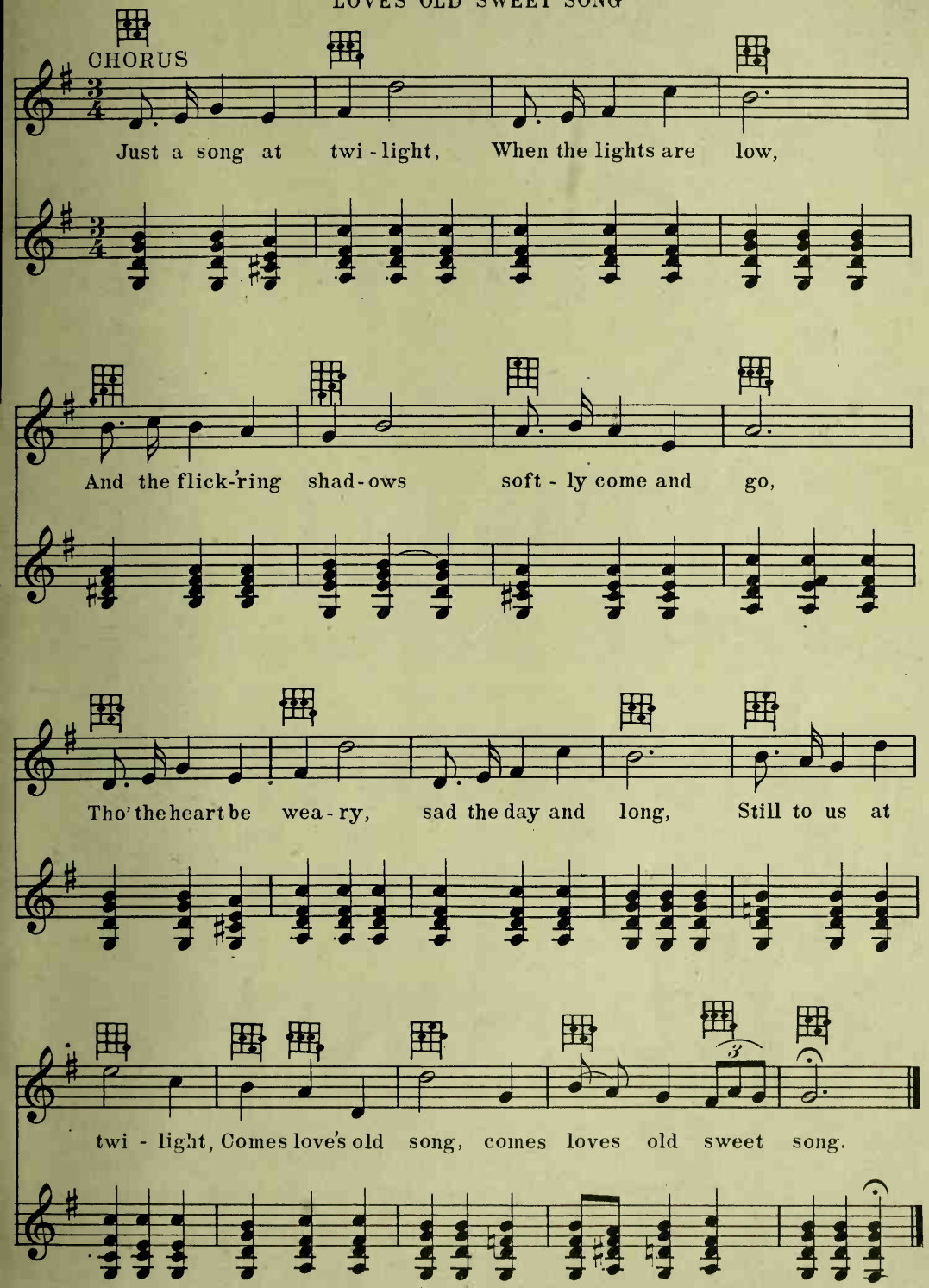
Love's Old Sweet Song

With Ukulele acc.

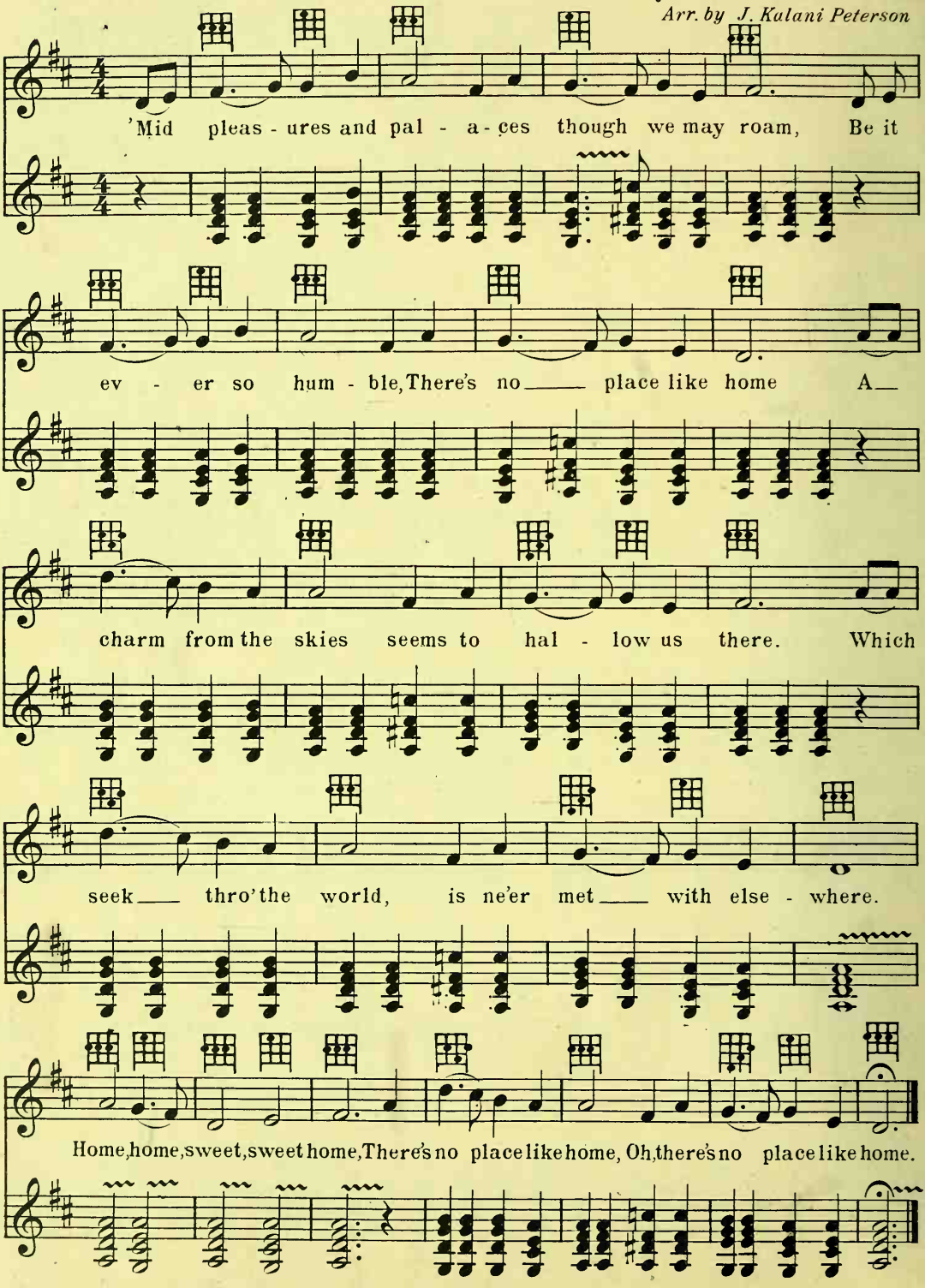
Words by
G. F. BRIGHAM

Music by
J. L. MOLLOY
Arr. by J. Kalani Peterson

Once in the dear, dead days be-yond re-call, When on the world the
Strokes
D D D D D D
mist be-gan to fall, Out of the dreams that rose in hap - py throng,
D D D D D D
Low to our hearts Love sang an old sweet song, And in the dusk, where
D D D D D D
fell the twi-light gleam Soft - ly it wove it-self in - to our dream..
D D D D D D

NOTE. In playing verse use tremolo and down roll stroke. Counting 4 to each measure.

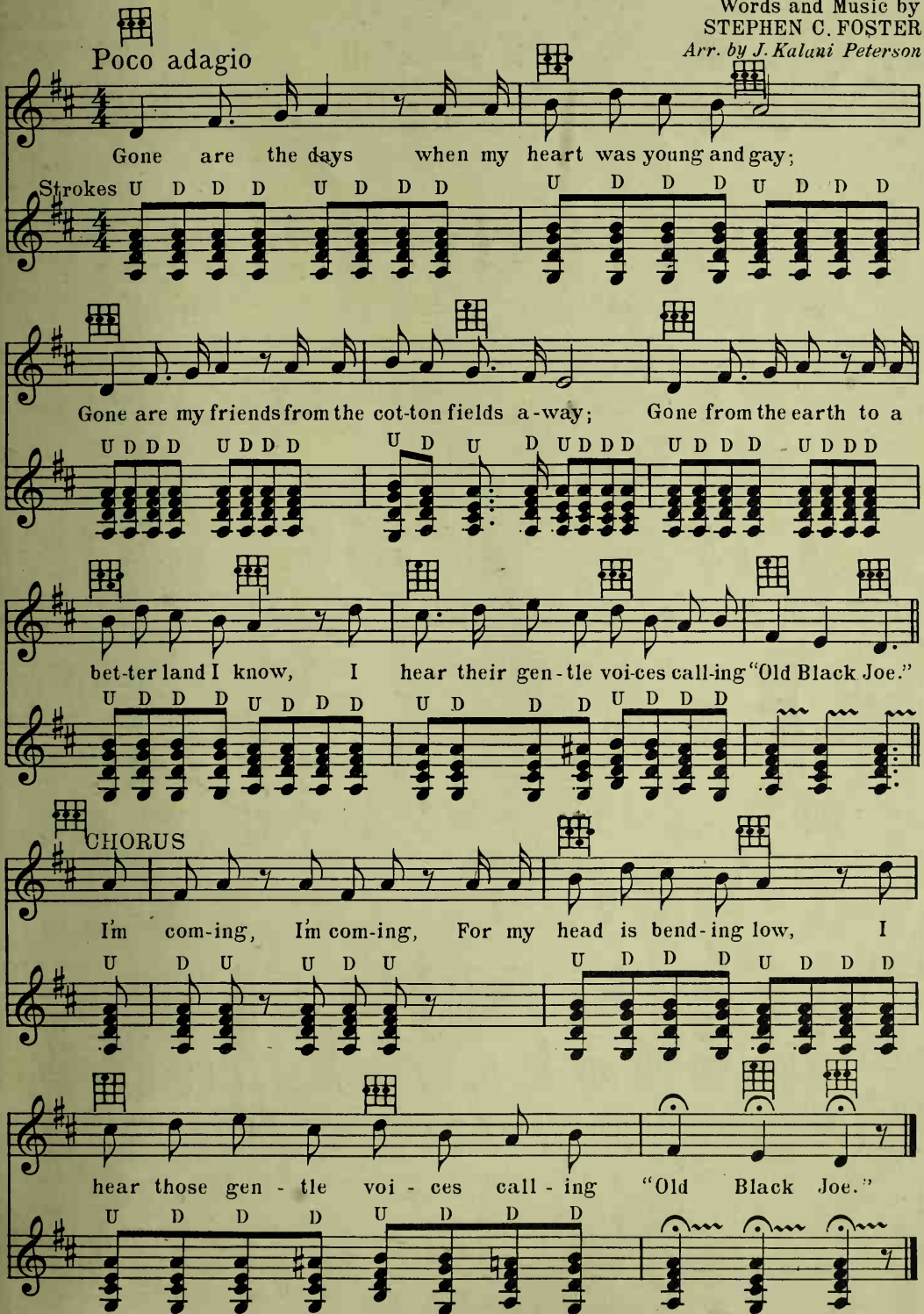
In chorus use down roll stroke. Counting 3 to each measure.

CHORUS
Just a song at twi - light, When the lights are low,
And the flick-'ring shad-ows soft - ly come and go,
Tho' the heart be wea - ry, sad the day and long, Still to us at
twi - light, Comes love's old song, comes loves old sweet song.

Home Sweet Home

By JOHN HOWARD PAYNE
Arr. by J. Kalani Peterson

'Mid pleas - ures and pal - a - ces though we may roam, Be it
ev - er so hum - ble, There's no ___ place like home A ___
charm from the skies seems to hal - low us there. Which
seek ___ thro' the world, is ne'er met ___ with else - where.
Home, home, sweet, sweet home, There's no place like home, Oh, there's no place like home.

NOTE. Use Common Down roll stroke. Counting four beats to the measure.

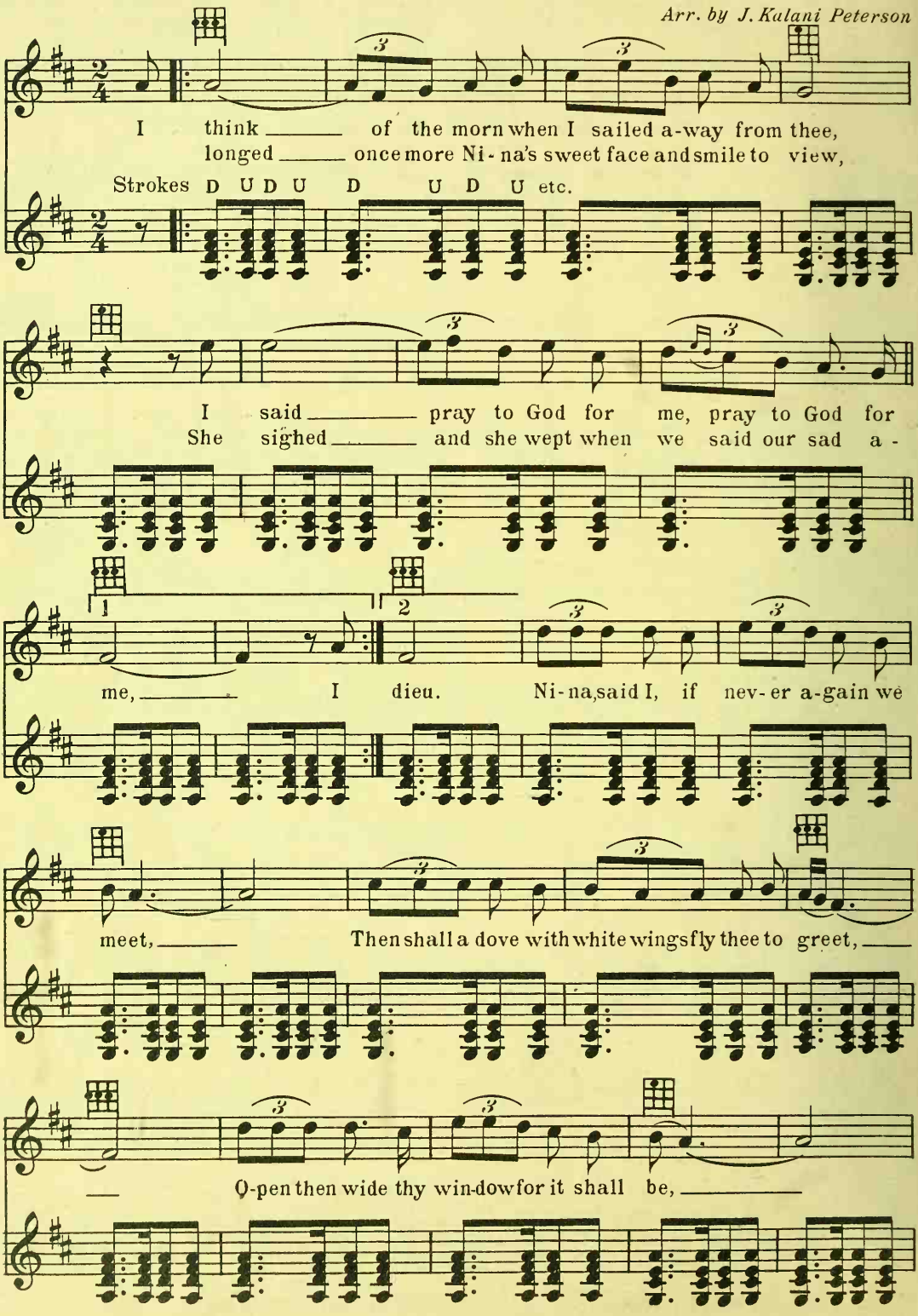
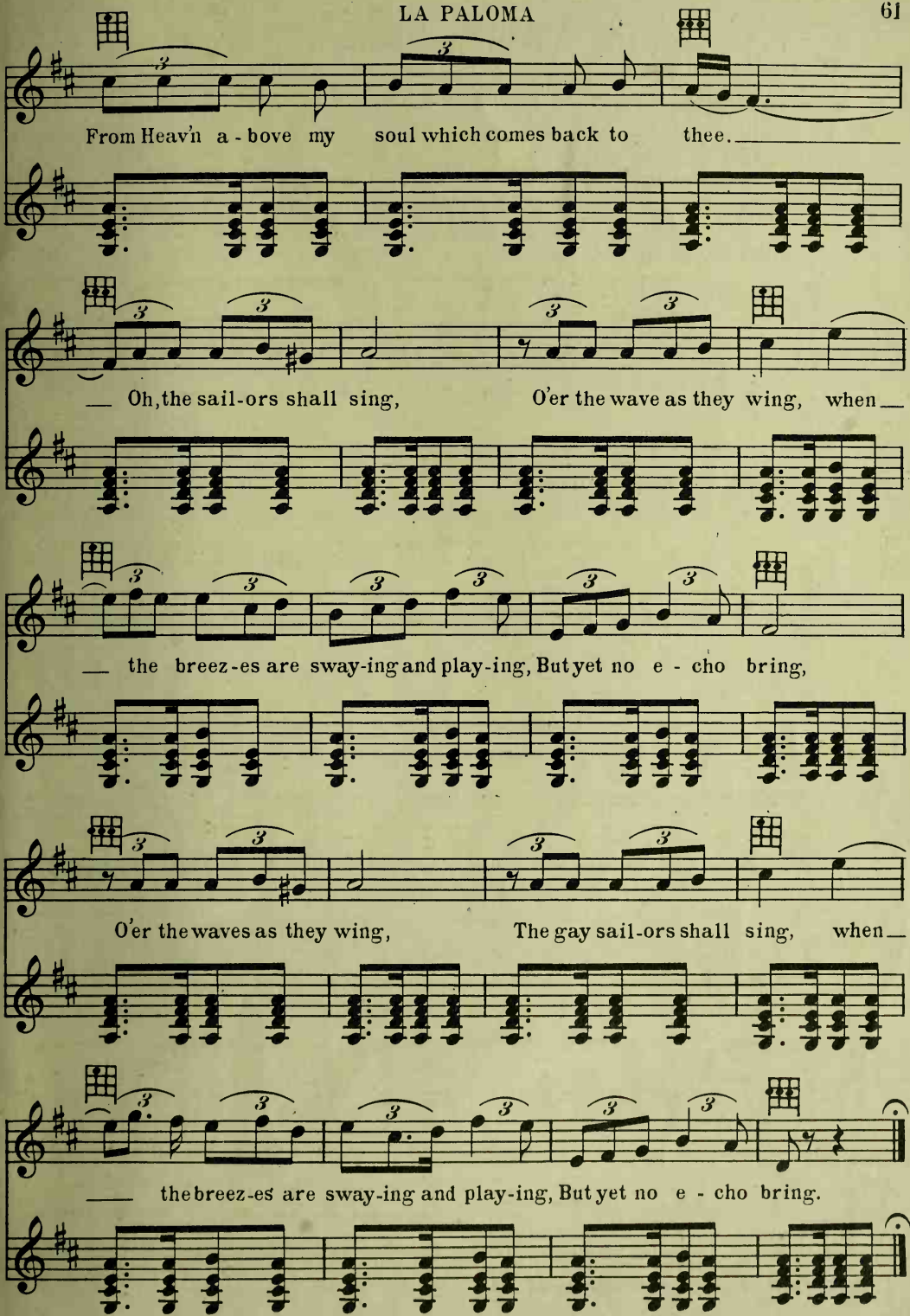
Old Black Joe

Words and Music by
STEPHEN C. FOSTER
Arr. by J. Kalani Peterson

Poco adagio
Gone are the days when my heart was young and gay;
Strokes U D D D U D D D
U D D D U D D D
Gone are my friends from the cot-ton fields a-way; Gone from the earth to a
U D D D D U D D D D
U D U D U D D D D D
bet-ter land I know, I hear their gen-tle voi-ces call-ing "Old Black Joe."
U D D D U D D D
U D D D U D D D
CHORUS
I'm com-ing, I'm com-ing, For my head is bend-ing low, I
U D U U D U
U D D D U D D D
hear those gen - tle voi - ces call - ing "Old Black Joe."
U D D D U D D D

Count eight beats to the measure.

La Paloma

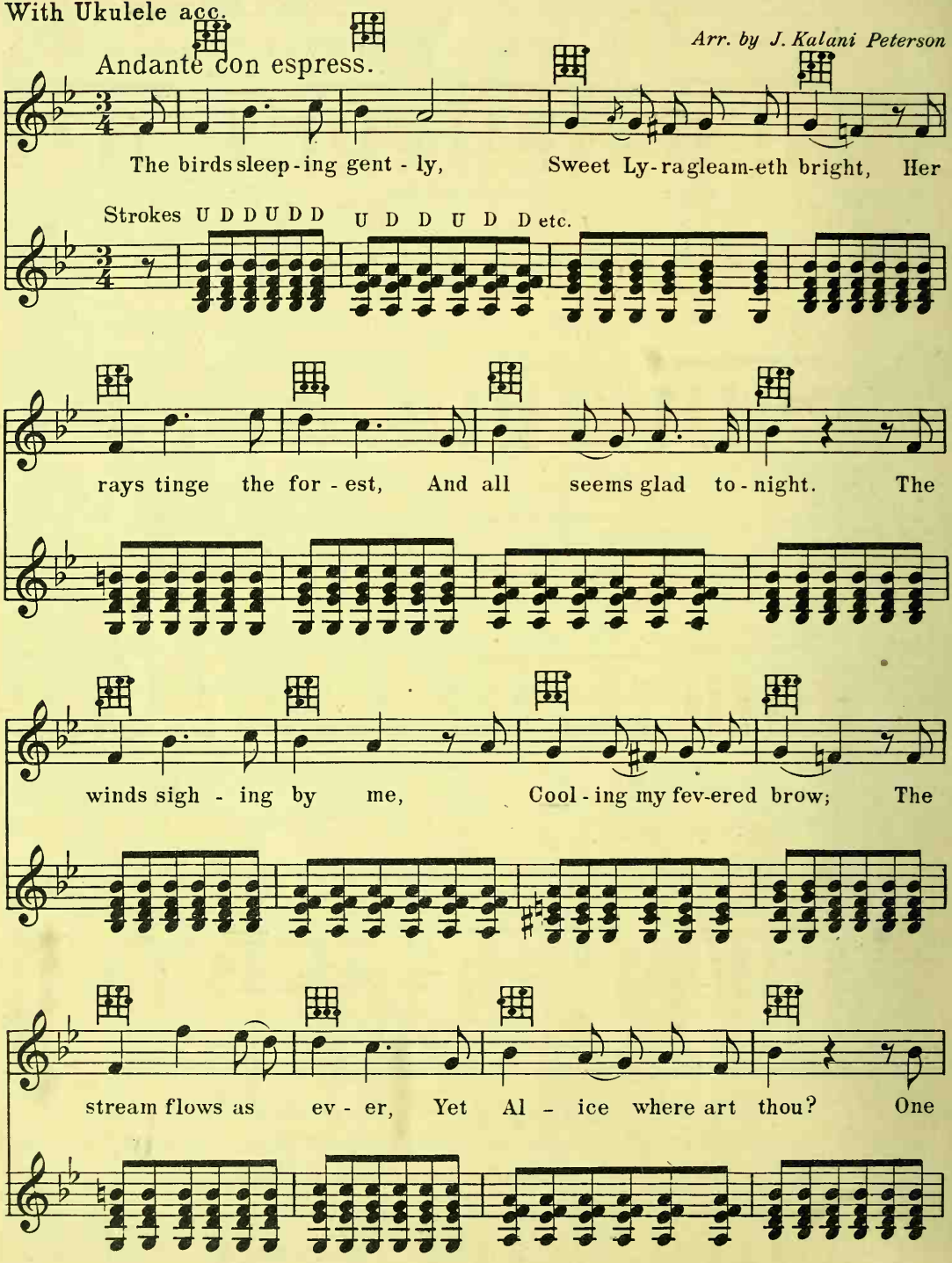
With Ukulele acc.

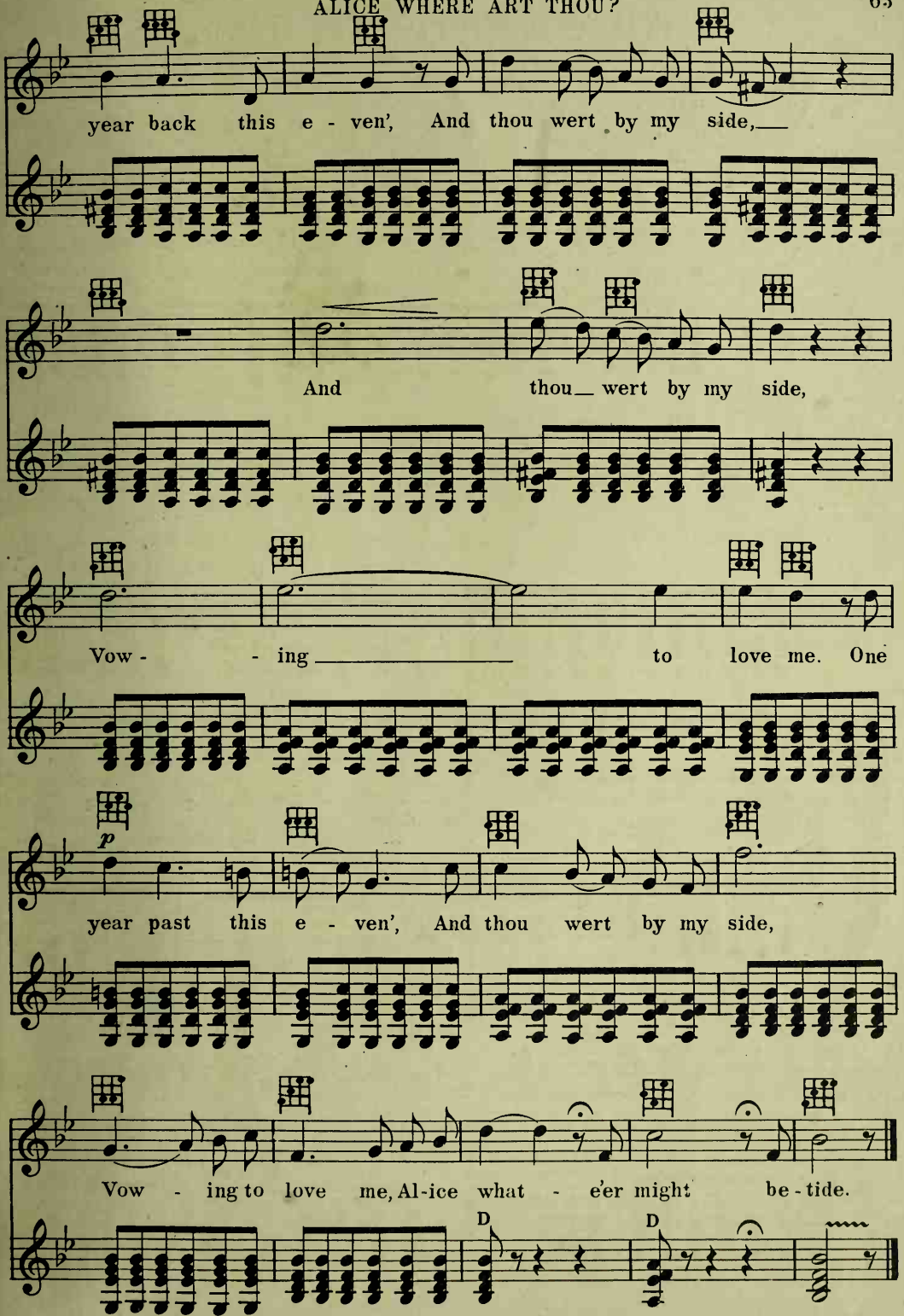
Arr. by J. Kalani Peterson

I think ____ of the morn when I sailed a-way from thee,
longed ____ once more Ni-na's sweet face and smile to view,
Strokes D U D U D U D U etc.
I said ____ pray to God for me, pray to God for
She sighed ____ and she wept when we said our sad a-
1
2
me, ____ I dieu. Ni-na, said I, if nev-er a-gain we
meet, ____ Then shall a dove with white wings fly thee to greet, ____
O-pen then wide thy win-dow for it shall be, ____

From Heav'n a - bove my soul which comes back to thee.
Oh, the sail-ors shall sing, O'er the wave as they wing, when
the breez-es are sway-ing and play-ing, But yet no e - cho bring,
O'er the waves as they wing, The gay sail-ors shall sing, when
the breez-es are sway-ing and play-ing, But yet no e - cho bring.

NOTE. Use Spanish Stroke. Count four beats to each measure.

Alice Where Art Thou?

With Ukulele acc.

Arr. by J. Kalani Peterson

Andante con espress.
The birds sleep-ing gent - ly, Sweet Ly-ra gleam-eth bright, Her
Strokes U D D U D D U D D U D D etc.
rays tinge the for - est, And all seems glad to - night. The
winds sigh - ing by me, Cool - ing my fev-ered brow; The
stream flows as ev - er, Yet Al - ice where art thou? One

Use Waltz Stroke. Count six beats to each measure.

year back this e - ven', And thou wert by my side,
And thou wert by my side,
Vow - - ing to love me. One
p
year past this e - ven', And thou wert by my side,
Vow - ing to love me, Al-ice what - e'er might be - tide.
D
D

IMPORTANT MUSICAL TERMS

A, *(Italian,)* by, for.

ACCELERANDO, *(It.)* accelerating the movement.

ACCOMPANIMENT, a part added to a principal one by way of enhancing the effect of the composition.

ADAGIO, *(It.)* a very slow degree of movement.

AGITATO, CON AGITAZIONE, *(It.)* with agitation, anxiously.

AL, ALL, ALLA, *(It.)* to the; *sometimes*, in the style of.

ALLEGRETTO, *(It.)* somewhat cheerful, but not so quick as *allegro.*

ALLEGRETTO SCHERZANDO, *(It.)* moderately playful and vivacious.

ALLEGRO, *(It.)* quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words, as, *allegro agitato*, quick, with anxiety and agitation, &c.

AL SEGNO, AL SEG., or the character 𝄋 signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or to the mark 𝄐 over a double bar.

ANDANTE, *(It.)* implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.

ANDANTINO, *(It.)* somewhat slower than *andante.*

ANIMATO, CON ANIMA, ANIMOSO, *(It.)* with animation, in a spirited manner.

A PIACERE, A PIACIMENTO, *(It.)* at the pleasure of the performer.

APPOGGIATURA, *(It.)* a note of embellishment, generally written in a small character.

APPOGGIATO, *(It.)* dwelt, leaned upon.

ARAI, *(It.)* an air or song.

ARIOSO, *(It.)* in the style of an air.

ARPEGGIANDO, ARPEGGIATO, ARPEGGIO, *(It.)* passages formed of the notes or chords taken in rapid succession, in imitation of the harp, are said to be in *arpeggio.*

A TEMPO, A TEM., *(It.)* in the regular time.

A TEMPO GIUSTO, *(It.)* in strict and equal time.

BEAT, one of the principal graces in music.

BEN, *(It.)* well; as, BEN MARCATO, *(It.)* well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly accented manner.

BIS, *(Lat.)* twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed twice.

BRILLANTE, *(It. and Fr.)* an expression indicating a showy and sparkling style of performance.

BRIO, BRIOSO, CON BRIO, *(It.)* with brilliancy and spirit.

BRISE, *(Fr.)* sprinkled, broken into arpeggios.

CADENCE, a close in melody or harmony; an ornamental and extemporaneous passage introduced at the close of a song or piece of music.

CADENCE, *(Fr.)* a shake; also, a cadence in harmony; as, *cadence parfaite*, a perfect cadence; *cadence rompue*, an interrupted cadence.

CADENZA, *(It.)* a cadence, or close; at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.

CAPO, *(It.)* the head, or beginning.

CHORD, a combination of sounds forming harmony

CHROMATIC, proceeding by semitones, or formed by means of semitones.

CODA, *(It.)* a few bars added at the close of a composition, beyond its natural termination.

CON GRAVITA, *(It.)* with gravity.

CON GRAZIA, *(It.)* with grace

CON GUSTO, GUSTOSO, *(It.)* with taste.

CON IMPETO, *(It.)* with impetuosity.

CON MOTO, *(It.)* in an agitated style, with spirit.

CON SPIRITO, *(It.)* with quickness and spirit.

CRESCENDO, or CRES. *(It.)* with a gradually increasing quantity of tone.

DA, *(It.)* by.

DA CAPO, or D. C., *(It.)* from the beginning, an expression which is often written at the end of a movement, to indicate that the performer must return to and finish with the first strain.

DAL, *(It.)* by; as, *dal segno*, from the sign; a mark of repetition.

DECRESCENDO, *(It.)* gradually decreasing in quantity of tone.

DILUENDO, *(It.)* a gradual dying away of the tone till it arrives at extinction.

DIMINUENDO, or DIM., *(It.)* implies that the quantity of tone must be gradually diminished.

DI MOLTO, *(It.)* an expression which serves to augment the signification of the word to which it is added; as, *allegro di molto*, very quick.

DIVERTIMENTO, *(It.)* a short, light composition, written in a familiar and pleasing style.

DOLCE, or DOL., *(It.)* implies a soft and sweet style.

DOLCEZZA, or CON DOLCEZZA, *(It.)* with sweetness and softness.

DOLCEMENTE, *(It.)* in a sweet and graceful style.

DOLOROSO, *(It.)* indicates a soft and pathetic style.

EXPRESSIVO, or CON EXPRESSIONE, *(It.)* with expression.

ESTRAVAGANZA, *(It.)* extravagant and wild, as to composition and performance.

FINALE, the last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata, or other piece.

FINE, *(It.)* the end.

FORTE, or FOR., or simply *f*, *(It.)* loud.

FORTISSIMO, or *ff*, *(It.)* very loud.

FORZANDO, or FORZ., or *fz*, implies that the note is to be marked with particular emphasis or force.

GIUSTO, *(It.)* in just and exact time.

GRACES, occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *appoggiatura*, the *turn*, and the *shake*.

GRANDIOSO, *(It.)* in a grand and elevated style.

LARGHETTO, *(It.)* indicates a time slow and measured in its movement, but less so than *Largo*.

LARGHISSIMO, *(It.)* extremely slow.

LARGO, *(It.)* a very slow and solemn degree of movement.

LEGATO, *(It.)* in a smooth and connected manner.

LENTO, *(It.)* slow; calls for a tempo between *andante* and *largo*, *adagio non lento*, slowly, but not dragging.

LIAISON, *(Fr.)* smoothness of connection; also, a bind or tie.

LOCO, *(Lat.)* place; following *8va* it means, perform the notes as written.

MARCATO, *(It.)* in a marked and emphatic style.

MARCIA, *(It.)* a march.

METRONOME, *(Fr.)* an ingenious instrument for indicating the exact time of a musical piece by means of a pendulum, which may be shortened or lengthened at pleasure.

MEZZO, *(It.)* in a middling degree or manner; as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.

MODERATO, *(It.)* with a moderate degree of quickness.

MOLTO, *(It.)* very, extremely; as, *molto allegro*, very quick; *molto adagio*, extremely slow.

MORENDO, *(It.)* gradually subsiding in regard to tone and time; dying away.

MOTO, or CON MOTO, *(It.)* with agitation.

OBLIGATO, or OBLIGATI, *(It.)* a part or parts of a composition, indispensable to its just performance, and which, therefore, cannot properly be omitted.

OTTAVA, or *8va*, *(It.)* an octave. This word is generally joined with *alta* or *bassa*; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.

PASSIONATE, *(It.)* in an impassioned manner.

PEU, *(Fr.)* a little.

PIANISSIMO, or *pp.*, *(It.)* extremely soft.

PIANO, or *p.* *(It.)* soft.

PLANTIVO, *(It.)* expressively, plaintively.

POCO, *(It.)* a little, rather, somewhat; as, *poco presto*, rather quick; *poco piano*, somewhat soft.

POCO A POCO, *(It.)* by degrees, gradually; as, *poco a poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.

PRELUDIO, *(It.)* a prelude or introduction.

PRESTO, *(It.)* very quick.

PRIMO, *(It.)* first; as, *violino primo*, first violin; *tempo primo*, in the first or original time.

REFRAIN, *(Fr.)* a burden, or tag-end of a song.

RONDEAU, *(Fr.)* } a composition of several strains
RONDO, *(It.)* } or members, at the end of each of which the first part or subject is repeated.

RITENENTE, RITENUTO, *(It.)* a decrease in the speed of the movement.

SEGNO, or 𝄋 *(It.)* a sign; as, *al segno*, return to the sign; *dal segno*, repeat from the sign.

SEGUE, SEGUITO, *(It.)* now follows; or, as follows; as, *segue il coro*, the chorus follows; *segue la finale*, the *finale* now follows. It is also used in the sense of, *in similar*, or *like manner*, to show that a subsequent passage is to be played like that which precedes it.

SEMPRE, *(It.)* always; as, *sempre staccato*, always staccato or detached; *sempre forte*, always loud; *sempre piu forte*, continually increasing in force.

SPIRITO, CON SPIRITO, *(It.)* with spirit.

SPIRITOSO, *(It.)* with great spirit.

STACCATO, *(It.)* implies that the notes are to be played distinct, and detached from one another.

SYNCOPATE, *(It.)* in a constrained and syncopated style.

SYNCOPATION, - When a tone begins on an *unaccented* part of a measure, and is continued in the next part of the measure or on the first part of the succeeding measure.

TACET, *(Lat.)* implies that during a movement, or part of a movement, some particular instrument is to be silent; as, *flauto tacet*, the flute is not to play.

TEMPO COMODO, *(It.)* in a convenient degree of movement.

THEME, *(Fr.)* a subject.

TIMOROSO, *(It.)* with timidity and awe.

TRANQUILLO, TRANQUILLAMENTE, or CON TRANQUILLEZZA, *(It.)* tranquilly, composedly.

TREMANDO, } *(It.)* implies the reiteration of a
TREMOLATE, } note or chord with great rapidi-
TREMOLO, } ty, so as to produce a tremulous kind of motion.

TRIO, *(It.)* a piece for three voices or instruments. This term also denotes a second movement to a waltz, march, minuet, &c. which always leads back to a repetition of the first or principal movement.

UN, *(It.)* a; as, *un poco*, a little.

VALCE, *(It.)* } a waltz.
VALSE, *(Fr.)* }

VELOCE, or CON VELOCITA, *(It.)* in rapid time.

VELOCISSIMO, *(It.)* with extreme rapidity.

VIBRANTE, *(It.)* a peculiar manner of touching the keys of the piano.

VIGOROSO, VIGOROSAMENTE, *(It.)* boldly, vigorously.

VISTAMENTE, *(It.)* } with quickness.
VITE, *(Fr.)* }

VIVACE, VIVAMENTE, or CON VIVACITA, *(It.)* with briskness and animation.

VIVACISSIMO, *(It.)* with extreme vivacity.

VIVACITA, *(It.)* vivacity.

VIVO, CON VIVEZZA, *(It.)* animated lively.

VOCE, *(It.)* the voice.

VOLANTE, *(It.)* in a light and rapid manner.

VOLTA, *(It.)* time of playing a movement; as, *prima volta*, the first time of playing, &c.

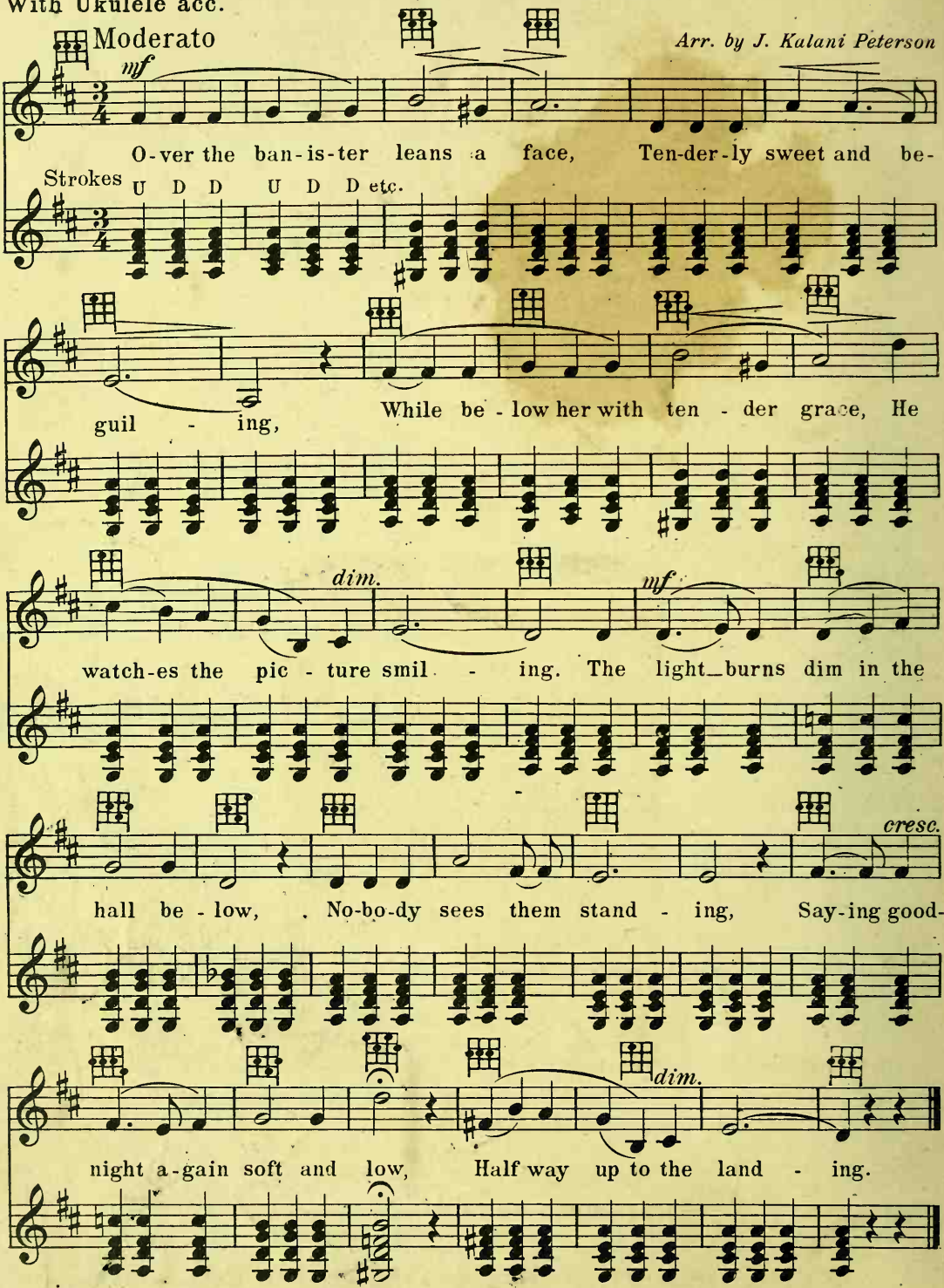
VOLTI SUBITO, or V. S., *(It.)* turn over quickly.

WALZER, *(Ger.)* a waltz.

Over the Banister

With Ukulele acc.

Moderato

Arr. by J. Kalani Peterson

mf
O-ver the ban-is-ter leans a face, Ten-der-ly sweet and be-
Strokes U D D U D D etc.
guil - ing, While be - low her with ten - der grace, He
dim.
mf
watch-es the pic - ture smil - ing. The light burns dim in the
cresc.
hall be - low, No-bo-dy sees them stand - ing, Say-ing good-
dim.
night a-gain soft and low, Half way up to the land - ing.

NOTE. Use Waltz Stroke. Count three beats to each measure. Up with the thumb and down with the first finger.

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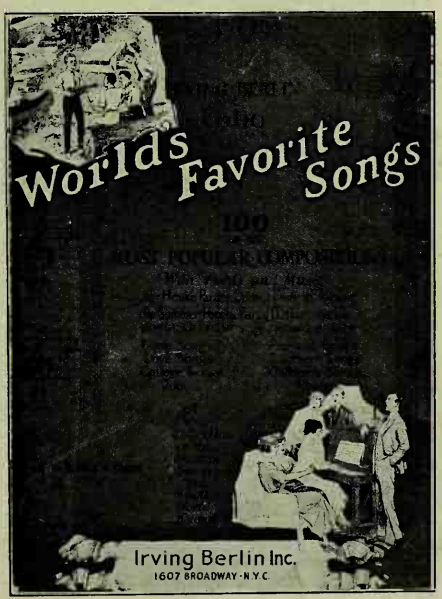

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